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Cette étude se propose d'examiner un large éventail (environ 500) de travaux d'écriture d'élèves anglophones de secondaire V inscrits au cours optionnel English language arts (630-516) afin d'illustrer l'application des différents critères de correction. Les copies de l'échantillon furent choisies parmi les copies d'examen du Ministère de juin 1991 fournies par des professeurs. Elles ont été réparties de façon à obtenir un représentation égale entre les élèves qui obtiennent la note de passage (65-80) et les élèves forts (81+). A l'aide d'un certain nombre de critères de correction, on a fait ressortir les caractéristiques propres à chaque catégorie. L'étude soumet quelques recommandations qui visent à favoriser une correction cohérente et la moins biaisée possible.

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based on the

Secondary School Leaving Examination
in
English Language Arts 630-516

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STUDY OF STUDENT WRITING, JUNE 1991

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1. ABOUT THIS REPORT

This study has been designed to inform both teaching and evaluating practices. In the past two decades there have been considerable changes in assumptions about language learning. How to use this information effectively in evaluation settings remains a key dilemma for test makers. Studies such as this seek to provide one framework for ongoing discussion and research, to determine optimum language-testing contexts.

This report examines student performance in English Language Arts based on a study of samples drawn from the June 1991 examination. These results are presented on a provincial basis only since the sampling procedures used would invalidate comparisons among individual schools or school boards.

The report has two objectives: to look carefully at significant attributes which reinforce or diminish the authenticity of the examination itself; and to describe characteristic features of student writing in three mark ranges determined from the student writing used in this Study [low (60 - 64), average (65 - 80) and high (81 +)].

The study report provides multiple examples of these features drawn from the students' work. These will be useful to teachers looking for evidence to confirm their own beliefs about what constitutes language strengths and weaknesses. As well, consultants and administrators may find clues in this report about the successes and failures of student writing performance in this report. In turn, students may find reading the writing of their peers a benefit to their own writing decisions. Finally, language researchers may, by means of such studies, discover relationships that suggest new inquiries or reinforce existing assumptions about language learning and its implications for testing.

2. STUDY CONCLUSIONS

The study findings warrant the following conclusions based on the commentary presented in the chapters that follow:

- The correction practices among schools differ so widely that reliability of examination results has been seriously affected. The results suggest that one out of every three final marks would be questioned by another teacher marking the same three papers. **Steps must be taken to rectify such discrepancies in correction practices.**

- Secondary V students have particular difficulty with tasks that require them to elaborate upon, or defend, in writing, their interpretation and evaluation of what they have read. When students are asked to interpret, analyze, or evaluate their reading, (and do so in writing), they must not only reason effectively but must also communicate their ideas in ways that others can understand. This sort of critical thinking is often perceived to be at the heart of education. **While many students are able to derive a surface understanding of what they have read, they have difficulty defending or elaborating upon their ideas. Attention to such abilities should be given a major priority in instruction.**

- School-based literature study, as reflected in students' responses, appears to be more and more limited to an increasingly narrowing base. Most references to the year's work in the pass and average ranges were to short stories of the type that would appeal to adolescent readers. When references were made to novels, preferences were *The Pigman* and *Black Like Me*.

  There was an exception to this in the superior range. These students relied consistently on more challenging but standard texts such as *Hamlet*, *Death of a Salesman* and *Lord of the Flies*. Markers noticed the strikingly repetitive use of these texts, and there was a singular lack of contemporary fiction and nonfiction. **In light of budgetary restraint, the study results suggest that a more varied literary course offering be achieved through recycling existing texts housed in school bookrooms and libraries. Even with limited text numbers, small group and individual studies would create varied experiences in the literature-based classroom.**

  As well, all students could manage more varied school reading experiences than currently appear to be provided. Higher expectations and increased coursework for weak-performing students have been stressed in educational reform. The issue is whether low-achieving students would do better if teacher-expectation and course demands were raised. **The study recommends that the co-relation between subject demands and student performance be examined at the school level.**

- Independent reading and personal experiential knowledge that accompany a rich and literary environment, are becoming more and more closely associated with the superior level category. A student's life experiences and overall literacy experiences enhance the quality of work in this category. Low and average writers need to develop this ability to draw on a broader personal information base to inform their written work. **The study recommends that teachers incorporate independent reading experiences into coursework requirements as well as promote literary awareness across the curriculum whenever and wherever possible.**

- Students appear to be more comfortable with selecting strategies that work for them. Seemingly dictated preliminary writing approaches were less in evidence this year compared to the 1990 study. An examination of preliminary work provides multiple "cues" which reveal the thinking behind stronger writing decisions. The sincere and natural flow of the writing in the preliminary work suggests that students are working comfortably with their preferred approaches.

  However, revising and editing still appear to be uneven and sporadic. Peer editing opportunities, when used, tended to result in higher quality work. Unfortunately, many students, for a variety of reasons, did not — or could not — take advantage of this opportunity. **Students' work shows a need for more instruction on revising and editing practices. Teachers are encouraged to take a closer look at instructional strategies that will help students in their revising and editing practices.**

- Many students cannot distinguish between poetic and transactional language functions. Often, a blanket essay format is used to cover both. This means that students do not recognize the fundamental principles that govern the various forms within these two language functions. For instance, many who chose to write essay form for the poetic function failed to recognize the need for an informal essay which would have as its main purpose an intention to entertain or interest the reader. Too often, a more formal text appropriate for transactional language would be used.

  Further, when students indicated a particular form, there was often a misunderstanding of the form itself. For example, a short story might emerge as a narrative. What this suggests is a need to position language uses in context. **In other words, writers need to be more aware of their purpose for writing, the audience for whom the text is intended, and the conventions suited to the writing situation. Writing assignments should be framed by these contextualizing elements in addition to addressing the actual writing itself.**

2.1 The Primary Sample

School boards and private schools forwarded to the MEQ one third of the papers corrected in three specified mark ranges:

- papers in the pass range of 60 to 64
- papers in the average range of 65 to 80
- papers in the superior range of 81 and over.

A total of 2,123 were included in this sample. A number of schools did not forward their papers to the MEQ within the deadline limit. This work was not included in the study.

Some schools did not include the prerequisite student work, i.e. all preliminary notes and booklets. The work of these students also could not be included in the study.

Appendix A offers a list of schools and school boards in the primary sample.

2.2 The Study Sample

Individual papers were coded according to school and/or board affiliation. All school marks and comments were first recorded and then erased from the sample papers.

These, in turn, were categorized according to the three mark ranges. From each category the following number of papers was selected:

• Pass Range (60-64)	168
• Average Range (65-80)	166
• Superior Range (81 +)	166
Total	500

Clarification checks were made to assure the following:

- a proportional representation of 14% from the private schools was included in each category to reflect public and private school enrollments
- geographical, demographical and gender representation which reflect the existing distributions in the school system.

An additional 15 papers were chosen — 5 from each category, to be used as "anchor" papers for training markers. Anchor papers are scored collectively by the markers during the correction period as a means of achieving consensus on the criteria. In this way, the likelihood of more consistent and more constant interpretations of the criteria is ensured.

2.3 Personnel

Ten English teachers of Secondary V were hired for a period of 10 days. A coordinator was given the responsibility of overseeing the training interludes and arbitrating all final marks which revealed a variable of 6 between two independent markers. Two technicians were also hired.

2.4 The Task

On average, 62 papers were marked each day. It was estimated that each marker would mark two complete papers every hour (four pieces of writing plus all preliminary work). In addition, the correctors filled in a descriptor sheet (Appendix B) which recorded their personal commentary on the work they were evaluating. These comments were then transcribed to a master file for each student's work in the sample. This report draws from the findings of these descriptor sheets.

The correctors used the same criteria checklists as supplied in the Marking Guide. These sheets were attached to the master file along with the previously recorded school information and criteria sheets, if they had been used.

For each paper, the mark range category was known to the correctors. The study's scope was to study consistency across the range of a particular category. It seemed pointless to ignore, or hide, the school's range placement. The point was rather to ascertain, by means of a re-run, if consistency in range placement could be found.

2.5 The Criteria (Appendix C)

The examination production committee for 1991 had reworked the criteria for each language function into four broad requirements. Considerable attention was given to calibrating degrees of performance within a mark range. Two of these ranges (average and superior) were found to be too broad in their application. A recommendation was made to the production committee to look closely at these two ranges and find descriptive features which distinguish degrees within them. For example, distinction might be made between "low average" (65-70) and "high average" (71-80).

The criteria were weighted equally. Thus, a poor performance within one could be compensated by a better than average performance in another.

3. THE RESULTS

3.1 Mark Consistency (Study)

The number of re-reads required for papers scored in the study was significant. A total of 32.8% of the papers were "refereed" by a third marker. In other words, nearly one mark out of three fell within a 6 mark variance from the mark given by another corrector. The re-reads by mark range were as follows:

Range	% of Re-reads
Pass (60-64)	36.6
Average (65-80)	24
Superior (81+)	38

Both the Pass and Superior ranges, as found in previous studies, demonstrated the greatest variability in mark swings.

3.2 Consistency Between Study Results and School Results

The following shifts occurred:

Range	% of papers moved up a category	% moved down a category
Pass (60-64)	7.7	28.4

Range	% moved up a category	% moved down	% moved ↑ within category	% moved ↓ within category
Average (65-80)	1.2	19.9	1.8	27.1
Superior (81+)	-	33.7	3.0	16.9

3.3 Indication of Double Correction Done at the School Level

Although the MEQ technicians attempted to verify the extent to which this was done, several difficulties arose. Double correction often meant that a department head or other staff member re-read a paper to confirm a known "low" mark. Their signature could be found on the same scoring sheets used by the first corrector. It was not felt that this constituted an independent reading. Some schools hire outside correctors; evaluation is parcelled out in such a way that one evaluator only evaluates one part of a paper. This practice was discounted as well.

In terms of clear-cut evidence of double correction, the following data were obtained:

Range	# of papers marked twice	# of papers whose marks deviated from MEQ's by ±6
Pass (60-64)	40/168 (23.9%)	9.2%
Average (65-80)	37/166 (22.3%)	7.4%
Superior (81+)	40/166 (27%)	6.2%

The significance of these figures is striking. Less than 10% of a mark deviation occurred across all three mark ranges in situations where a school carried out a double correction policy. What this suggests is that the reliability of an essay-type examination is contingent on the correction procedures used. Whether the correction is done centrally or locally matters less than the manner in which the correction is carried out. It is the correction procedures that validate a student's performance and not necessarily the corrector.

The remaining sections in this report are the descriptors, with examples, that markers found to characterize student writing for each of the four criteria across the three mark ranges.

4. CRITERION ONE

"The students' work shows an awareness and an application of the following strategies: rehearsing, responding, revision and editing."

This criterion examines the variety and range of "process strategies" which are used by the student for the purpose of making sense of the materials in the Resource Booklet, developing broader references, and setting about the required writing task. Essentially, criterion one examines how a student goes about the task: how ideas and information are integrated from multiple source texts to create new texts. An act of discourse synthesis such as this is a hybrid act of literacy that entails all the language arts. A person is not only in the role of writer, composing a new text, speaker, and listener, asking for and receiving feedback, but is also in the role of reader, comprehending texts written by other writers. The student constructs meaning from the texts that are read in order to construct meaning for texts that are being written. In this sense, the examination can be described as "integrated".

How a student goes about making sense of all this is the focus of Criterion One. Throughout the year, it is this information, gathered formatively, that offers direct and immediate help to a student. The examination gives students the opportunity to proceed as they are accustomed. It, at the same time, allows the Ministry to report on these practices to inform curriculum development.

The descriptions of expected competency for each mark level recognized that learning styles are individual. No single procedure was "canonized" as the measure that was acceptable. Rather, correctors surveyed all the material in a student's portfolio looking for clues and evidence that revealed the procedural routes to understanding chosen by the student.

Other directions for this criterion were more explicit. Students were directed to make notes, to write down their writing decisions and to give evidence, for example, that editing had been done.

Several "strategies" employed by students — some useful and some not so useful — emerged as patterns associated with some or all of the three mark ranges. These are described and illustrated in this section.

4.1 Extending the Range of the Theme's Applicability

In general, students whose marks were in the superior category gave much more range and scope to the theme of alienation than did students in the low mark range. Preparatory notes of the former often revealed a wide range of instances of how alienation can occur:

alien: foreign, different in nature, adverse
ideas: girl - boy
breakup
girl wants boy back — on the outside looking in
alienation load'— to — suicide (not only victim but those he left behind)
short story, poem, LETTER
"clique" — outside, wanting to join "the gang" but not "good enough" for them
alienation from oneself and oneself's emotions: hardening inside
alienation from society: prisoner's point of view (letter)
lonely survivor (the Bomb) short story
bums, prostitutes, old
" everyone is similar at base but still we are isolated figures
adoption = alienation: children of the night
(taken from family) (lose birthright)
Racism *fallen angels??*
family problems - helplessness *DEATH*
Golden Age — man's never ending struggle
Time is an alienator: 10 years later come back to hometown, everything changed, outsider: highschool reunion?
AIDS victim
xenophobia: dislike, hatred, fear of strangers or aliens

The higher range papers extended the theme's applicability in yet another way. Alienation was perceived as not necessarily negative. Its beneficial aspects were noted and carried through into the final written text. Notice how, in the following transactional essay, this student has picked up on the view expressed by Eva Taube in the resource article that alienation has positive effects, and not only incorporates this duality of effect but applies it to a work studied during the year:

Alienation, Change and Evolution

"Is alienation harmful or beneficial?", a question taken from Eva Taube's text Alienated Man, is one that many people ask themselves. Each has their own opinion and examples to back it up, but who is right? Could it be that both sides of the argument have some truth in them, depending on the situation?

In a play by Arthur Miller, called The Crucible, both sides of alienation are shown. It is set in the 1600's in a Puritan settlement in New England, where rules and standards are strict and a slight social blunder can make out the victim of all kinds of alienation. At the time of the story, there is trouble brewing in the town, for rumours of witchcraft are going around. It must be understood, that in this society, a mere accusation is enough to convict someone of a crime, therefore, the terms "guilty by suspicion" and "guilty until proven innocent" apply.

The cause of all the trouble, in this play, is a young woman called Abigail Williams. She leads a group of girls on a giant scam of trickery and pretense, which ends up putting many of the town's most respected people in jail, on grounds of witchcraft. All this happens because Abigail has been alienated by society. She has acted in ways that put her in a position to be accused of witchcraft, so she protects herself by accusing others, thereby clearing her own name. This is definately a destructive side of alienation, for many people are sent to their deaths because of Abigail's actions. It is an example of, as stated in Alienated Man, "destructive individual behaviour."

The more beneficial side of alienation is not seen until the end of The Crucible, and it has a more long term effect than Abigail's alienation. As said before, many respectable people die as a result of Abigail's accusations. The judge who passes the sentences on them is corrupt, and will not change his judgements even when he knows they have been convicted on false testimony. As a result of this, a general feeling of rebellion arises among the town's people. Although nothing actually happens in the story of The Crucible, the result of this alienation is made clear in the author's note, at the end of the play. He explains that this feeling of rebellion grew, and people began to question the "Church-State" power. The people began to gain more rights and freedoms, and over the years, the Church had less and less influence on the State. As a result, a more democratic society evolved. This proves the statement, once again in Alienated Man, "... a social order would lose its vitality without rebellious individuals who has principles and convictions ... who challenge their society to question its assumptions, suggest remedies, and initiate improvement."

In conclusion, a correction must be made to the text Alienated Man. "Change brings alienation." Is it not alienation rather that brings change? It can be seen that alienation has both its positive and negative points. Whatever they may be, everyone must go through alienation at one time or another, for it initiates change, and change is the key to human evolution. After all, where would man kind be today without evolution?

Low range papers showed a pattern of locking in to one particular view of alienation with little venturing beyond the more obvious examples of alienation. The most often cited cases were racial and social alienation, social in the sense of living excluded from one's peers. In most cases, the alienation was seen as a phenomenon experienced by young people, and as a negative condition in life.

4.2 Clarifying and Deepening Understanding Through Discussion

Many students, in all three ranges, took advantage of discussion within the group to deepen their own understanding about the theme. Notes showed how ideas were broadened through group talk.

Compare this student's initial response with its further elaboration after group discussion:

Individual Response

Paper Matches
theme — hint of alienation
somewhat confusing — Who's who?
not really a sad poem — a bit humorous maybe
women are taken unfair advantage of
treated as disposable/expendable

Group Response (four members)

Paper Matches
- *shows how women are being alienated*
- *disagreement*
- *unfair*
- *women alienated from men (men do one thing/women do another)*
- *speaker is bitter, but sees an equality*
- *Aunts have learnt to accept it*
- *men would scoff women's different point of view*
- *realize this is the way it should be, or go against it (her choice)*
- *Women alienated at "birth"!*
- *Treated with limited respect*
- *Ignored after chores are done*
- *Women were all the same (stereotyping)!*

Similarly, this example shows how discussion with a partner got a student back "on track" after getting a little carried away:

Individual Response

Paper Matches

In this poem when the narrator (a boy of perhaps ten or so) says "I have these rages that small animals have" he is complaining directly about being alienated by adults. Why can't he too be out there with the uncles. Because he's too small reminds Aunt Hetty. He doesn't understand. And when he is the adult and his sister has children he will probably alienate them too. and it won't be his fault it's just the way things are.

There is one sentence in the poem that says "at your service" meaning that the boy is constantly being ordered around by grownups.

It's funny you know grownups are always saying "Hey show some respect". But do they show us any. Not really.

With Partner

Paper Matches

When I conferenced with my partner Patricia and re-read the poem, I got a different story. I got the impression that the narrator was a girl and the sentence that told me this was "Because that's the way it is" meaning that's the way society is, the men outside doing whatever they please and the women inside at their beck and call.

The aunts in this story seem to have accepted this somewhat. However the girl does not want to grow up in a pre-placed category so she is angry about this situation.

This poem is about the alienation that is felt by women being discriminated and treated like slaves by men.

At times you could see evidence of a developmental extension — a new dimension of understanding — following peer exchange.

Initial Ideas

Reading and Responding

Difficulty with a Bouquet

... the author is trying to tell us that unless we ask questions, and make inquires, our wonders and questions will not be answered.

... The author showed this by putting it into an auctual situation. Saul thought that the flowers that he had picked for Miss D. were too cheap, and that he would only embarrass himself by giving them to her, but Miss D would have really enjoyed getting the bunch of flowers, that she saw Saul throw into the gutter.

... I think that this story relates very well to real life, because people in todays society, auctually let things like self embarrassment stop them from doing things that they would really want and enjoy doing.

Subsequent Idea

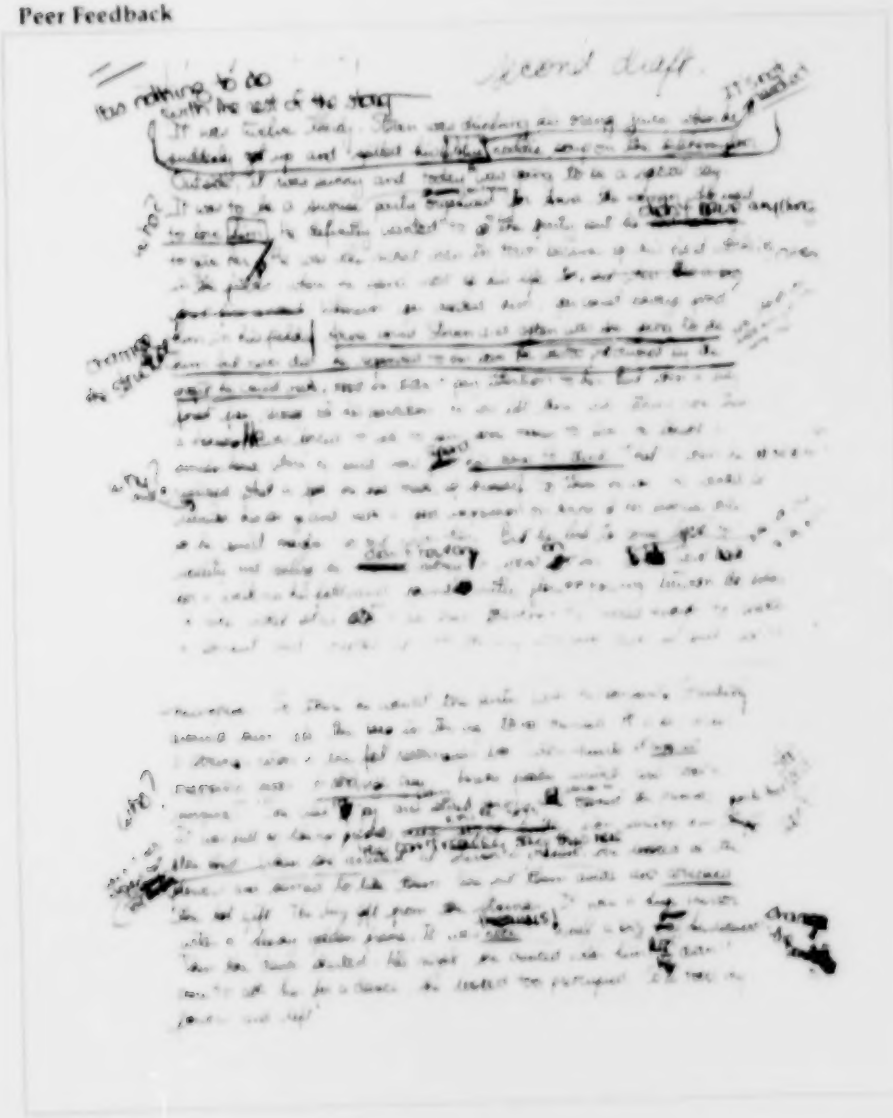
Discussion with Partner

Difficulty with a Bouquet

... both shared basically the same view, but my partner mentioned that maybe a changing society may have influenced Saul to throw the flowers into the gutter. She mentioned that in the past flowers was a gentelmanly thing to do but she suggested that maybe today in society people may consider this to be the start of a long commitment.

This next story shows how feedback — in this case from two partners — helped a student with obvious language difficulties, meet the minimum stipulation that revision and editing were attempted. Much is offered in the way of advice; some is accepted and some not. What the work shows is that the writer attempts to incorporate some of these ideas, all the while guarding his own individual viewpoint. His "voice" in this writing represents one of the significant redeeming features of the piece.

Peer Feedback



Similarly, this example shows how discussion with a partner got a student back "on track" after getting a little carried away.

Individual Response

Paper Matches

In this poem when the narrator (a boy of perhaps ten or so) says "I have these rages that small animals hate" he is complaining directly about being alienated by adults. Why can't he too be out there with the uncles. Because he's too small reminds Aunt Hetty. He doesn't understand. And when he is the adult and his sister has children he will probably alienate them too. and it won't be his fault it's just the way things are.

There is one sentence in the poem that says "at your service" meaning that the boy is constantly being ordered around by grownups.

It's funny you know grownups are always saying "Hey show some respect". But do they show us any. Not really.

With Partner

Paper Matches

When I conferenced with my partner Patricia and re-read the poem, I got a different story. I got the impression that the narrator was a girl and the sentence that told me this was "Because that's the way it is" meaning that's the way society is, the men outside doing whatever they please and the women inside at their beck and call.

The aunts in this story seem to have accepted this somewhat. However the girl does not want to grow up in a pre-placed category so she is angry about this situation.

This poem is about the alienation that is felt by woman being discriminated and treated like slaves by men.

At times you could see evidence of a developmental extension — a new dimension of understanding — following peer exchange.

Initial Ideas

Reading and Responding

Difficulty with a Boquet

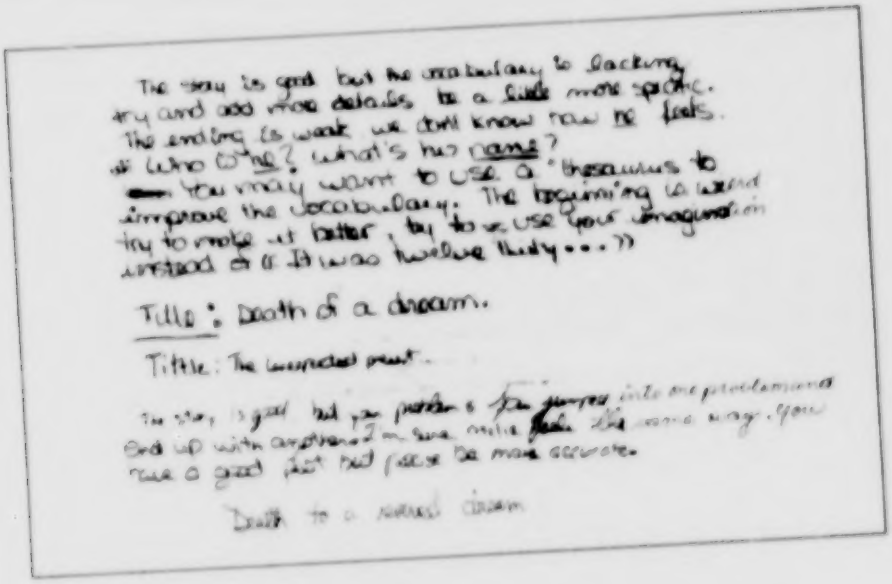
- the author is trying to tell us that unless we ask questions, and make inquires, our wonders and questions will not be answered.
- The author showed this by putting it into an auctual situation. Seal thought that the flowers that he had picked for Miss D. were too cheap, and that he would only embarrass himself by giving them to her, but Miss D would have really enjoyed getting the bunch of flowers, that she saw Seal throw into the gutter.
- I think that this story relates very well to real life, because people in todays society, auctually let things like self embarassment stop them from doing things that they would really want and enjoy doing.

Subsequent Idea

Discussion with Partner

Difficulty with a Boquet

- both shared basically the same view, but my partner mentioned that maybe a changing society may have influenced Seal to throw the flowers into the gutter. She mentioned that in the past flowers was a gentelmanly thing to do but she suggested that maybe today in society people may consider this to be the start of a long commitment.



The story is good but the vocabulary is lacking try and add more details to a little more specific. The ending is weak we don't know how he feels. & who is? what's his name?
— you may want to use a "thesaurus to improve the vocabulary. The beginning is weird try to make it better, try to use your imagination instead of it was twelve thirty..."

Title: Death of a dream.

Tittle: The wounded heart.

The story is good but you [illegible] into one paragraph and end up with sentences [illegible] the same way. You have a good plot but could be more accurate.

Death to a ruined dream

Revised

Death to a Revised Dream

It was twelve thirty. Steven was drinking his orange juice when he suddenly got up and spilled his blue noodle soup on the kitchen floor.

Outside, it was sunny and today, it was going to be a special day. It was to be a surprise birthday party for Anna, the woman who used to love him. He definitly wanted to go to the party but he didn't have anything to give her.

He was the richest man in town because of his hard working on the fields, where he spent most of his life. And whenever you needed him, you could always find him in his fields.

Anna loved Steven and often was she going to see him, but never did he respond to her love. The profit kept him too preoccupied and he didn't pay attention to her. But a big forest fire happened as ravage all his plantation. He was left there with nothing more than his house. He was forced to sell it to pay for his dept. So with the small sum of money left, he bought a little shack where he could spend his days to think. That's when he got out of his own world and he realized what a fool he had made of himself. Now his field didn't and couldn't give nothing in return. So there he was; alone. So he wanted to rebuild his image and make a good impression on Anna at her surprise party so he could maybe go out with her. But he had to come back to reality and realize he didn't have any money to spend on her.

He got out of the kitchen for a walk in his fields and found little flowers growing between the ashes. A nice violet petal on a pale green branche. He picked enough to make a bouquet and wrapped it with the only wrapping paper he could get: newspaper!

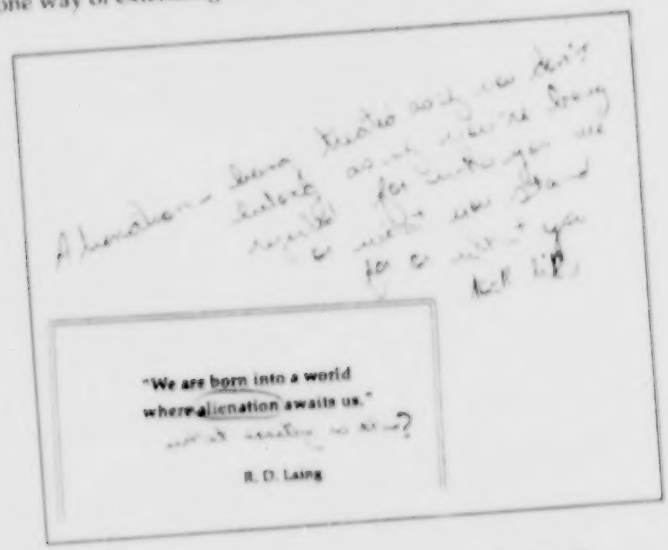
* * *

So there he was, at the party with his bouquet. Standing around him, all the boys in the age to get married. At a far corner, a stranger with a big flat rectangular box with heart staggered wrapping paper. A strange guy! Anna finally arrived, and what a surprise! She cried for joy and then settled down and started to open her presents. It was full of cheap presents; knife sets, iron earrings and junk like that. It was Steven's turn to present his gift. She opened it and looked at the flowers and seemed to like them. She put them aside and attack the last gift. The big gift from the stranger. It was a huge mirror with a flashy golden frame. It was marvelous! He got a great hug. Then the dance started. All night, she danced with him. He didn't dare to ask her for a dance, she looked too preoccupied. So I took my flowers and left!

4.3 Employing a Variety of Preferred Strategies

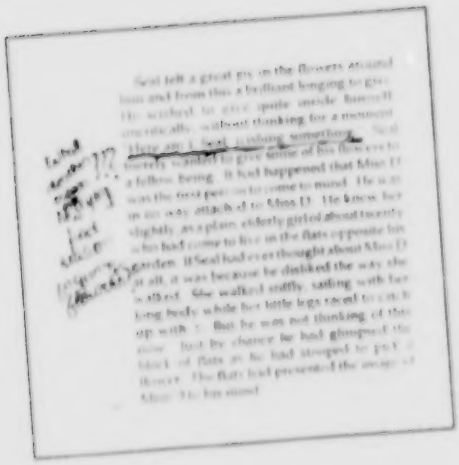
There was less evidence of what has been described as "formulaic process patterns". Students appear to be calling upon the approaches that work best for them. Many of these strategies were purposeful, and designed to help the student accomplish the intentions behind them. Rather than appearing to be "outer-directed" and at times detached from meaning or purpose, there appeared to be an "inner-directed" motivation and hence, a greater sincerity of purpose associated with them.

Questioning and re-stating were used frequently and commonly in all three mark ranges as one way of extending meaning.



"We are born into a world where alienation awaits us."

R. D. Laing

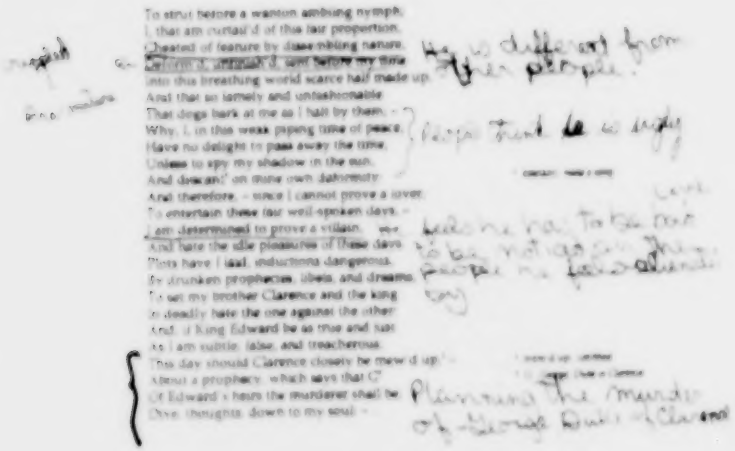


Journals, or logs, posed questions and allowed for the explanation of ideas, and images, that were significant. Notice how, in this paper from the superior range, the student brings to the work much in the way of experiential knowledge that gives depth to her understanding.

- *Why do some people sit up in their ivory towers and look down on the rest of the world and attempt to speak for us. What is this "Today's youth . . ." Thank you very much but this youth would like to speak for herself and I'm not going to quit the world. I'd like to change it to get rid of alienation.*

- *Water and Fire are both used as imagery in the poem. They are diametrically opposed as were men and women's roles.*
- *Fire is also used to symbolize rage.*
- *Fire can also be viewed as oppressive, the narrator talks of "our heads on fire". The KKK burns crosses as a symbol of white power (thereby oppressing others).*

The following example of a low range paper captures this sense of sincerity of purpose in using strategies like underlining, clustering and re-stating to make sense of a poem.


To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinish'd, sent before my time
Into this breathing world scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them; –
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun,
And descant on mine own deformity:
And therefore, – since I cannot prove a lover,
To entertain these fair well-spoken days, –
I am determined to prove a villain
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels, and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other:
And, if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd up, –
About a prophecy, which says that G
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul: –

Finally, witness the mapping technique used by this student to feel comfortable with the semantic variables of the theme itself:

4.4 Sustaining and Focusing Response Beyond First Impressions

More than anything, this ability characterizes above average and superior work. This student tells us in his own words about the merits of "returning to text".

Government Bureau

The first time I saw this picture was when I was quickly looking threw the Ressource Booklet. I then thought to myself "What is this?" However after having started reading the different pieces of literature in this booklet, I was able to finally understand what this picture had to do with the rest of the Booklet.

Now, by looking at this picture, we can see that there is a bunch of people waiting to speak to one of the Government's Employee. However, there is something weird with these people: they are all alike. In fact, all the males look the same, and all the females look the same. Having this in mind, we can come to the conclusion that to the government employees (or even the government), all these people are all the same. They all want the same things and that is why, to them, these people they're all the same. Even though people may come from different nationalities, these people consider them to be all the same. For them, all the different characteristics that make us all unique in this world, to them, don't even exist. For me, the government employees are like computers which feel no pity, no harm for nobody. To them, both the computers and the government employees have no feelings for nobody, and I think that is terrible for a society to be this way, to treat everybody like they were just another piece of paper.

Examine the extent of focused response that emerges from these "notes". A lot of ground is covered.

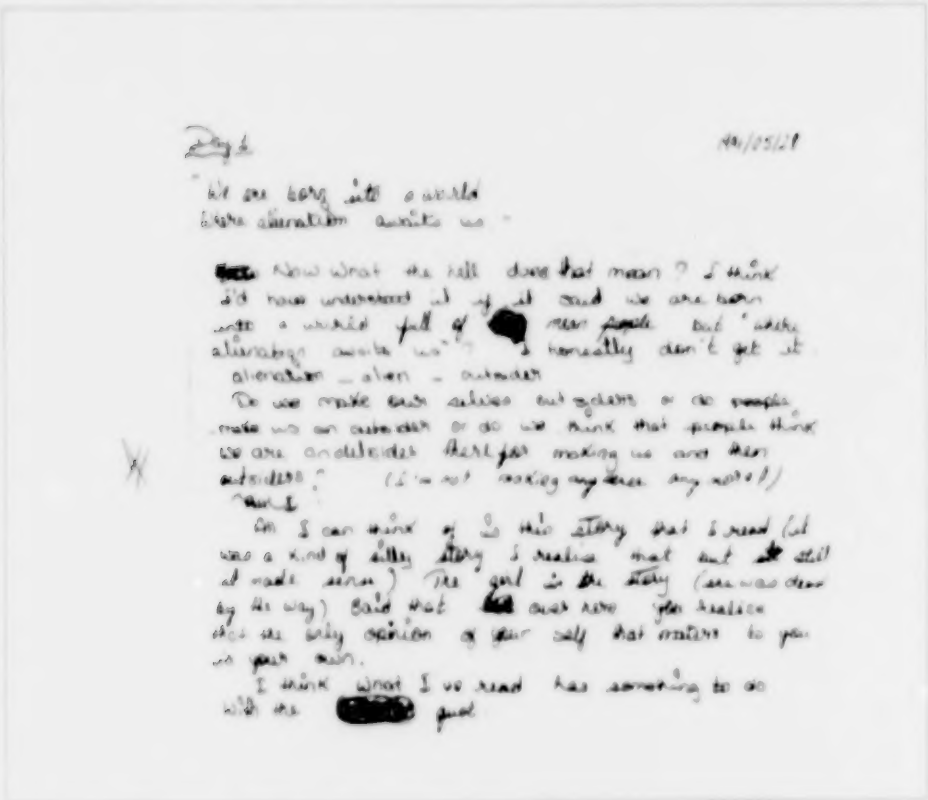
The Sculptors

Al Purdy

During three years and more
of Eskimo sculpture
returned from Frobisher
museum says and it wasn't
good enough for sale
to T. Eaton Co. Ltd.
twenty itchy excelsior packing
inside my shirt and searching
for one good carving
one piece that says "I AM"
to keep a southern promise
[illegible]
cribbage board Tyrrell polar bone
dog that has to be labelled dog
polar bear (badly crippled)
what might be a seal (callous flipper
and I'm getting tired of this
looking for something
not knowing what it is
But I guess they got tired too
looking for rabbits in bone
with blowers from carving tools
dame-eased and inflating
into quarters on their fingers
waiting
for walrus or whale which
unless she or those
flop alive on their laps
with reflecting
unready to taste the
shoe blacking carvers use
for stone polish
I'm a little ashamed of myself
for being impatient with them
but there must be something
there must be something
one piece that glows
alien to the whole and native
like anthropomorphic
singing Hallelujah I'm a Bum

in a whiskey baritone
but we're all flawed
broken
bent
misshapen
faced animals
with vital parts missing
And I have a sudden vision
of the carvers themselves
in this broken sculpture
as if the time & the place & the
had clicked into
and a switch pulled
so that I can
what it was like to be them
the Inuit patient
faced hunters
who must've a nose at the wrong time
or think of something else
at the [illegible] moment
and shine their eyes
into a continual tomorrow
the losers and failures
who [illegible] anything right
and never will
the stink of
alone on the margin
of a tremendous discovery
who finally [illegible]
even the [illegible]
fly hover around them
the old the old the old
who can see their own image
of [illegible]
and I'd like to buy every damn one

This next example, an average range paper, shows the unfolding of comprehension through a process of responding.

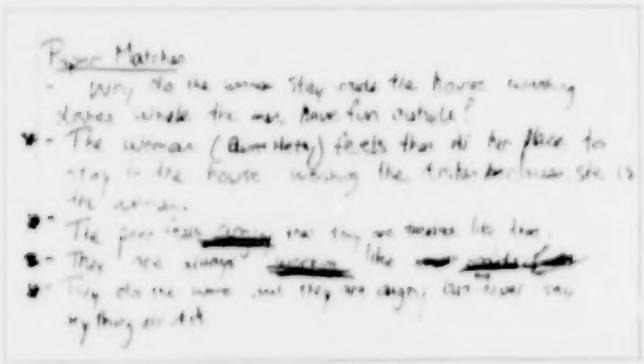


Day 6 19/05/91

We are born into a world
where alienation awaits us -

[redacted] Now what the hell does that mean? I think it's now understood it if it said we are born into a world full of [redacted] near people but "alienation awaits us" I honestly don't get it.
alienation - alien - outsider
Do we make our selves outsiders or do people make us an outsider or do we think that people think we are outsiders that for making us are then outsiders? (I'm not making any sense!)
Part 2
Oh I can think of in this story that I read (it was a kind of silly story I realise that but it still it made sense) The girl in the story (she was deaf by the way) said that [redacted] over her shoulder this is why action of your self that matters to you in your own.
I think what I've read has something to do with the [redacted] part

Contrast the above example with the following response to "Paper Matches" drawn from a low average range. It is unfortunate that the initial question raised was not pursued since subsequent statements offer little to move to the student beyond a first impression:



Paper Matches
- Why do the woman stay inside the house wearing dresses while the men have fun outside?
- The woman ([redacted]) feels that it her place to stay in the house wearing the clothes because she is the woman.
- The [redacted] are always [redacted] like [redacted]
- They do the work and they are angry but never say anything about it

4.5 Willingness to Explore Material Humorously, Creatively and Personally

Some students showed no fear of expressing their own thoughts. At times they make jokes at the exam writers' expense, at times for their own enjoyment. They feel comfortable in doing so, and, above all, their work benefits from their feeling free and unrestricted to write down their own thoughts in their own style. Notice the self-satisfying response in this student's comment on "paper" and "normal" matches:

Paper Matches

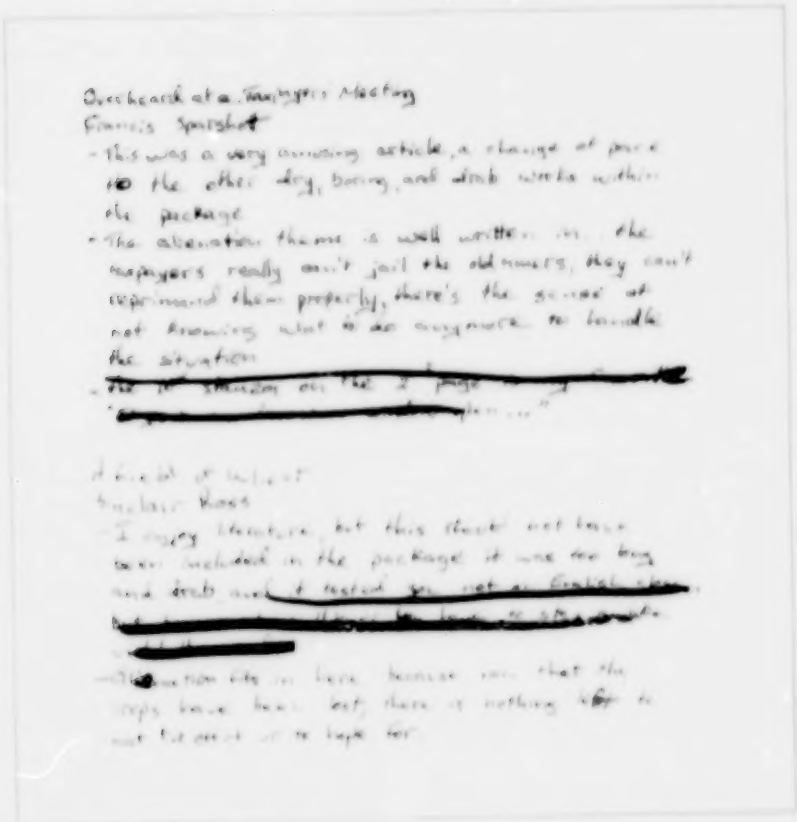
Paulette Jiles

My aunts washed dishes while the uncles
squirted each other on the lawn with
garden hoses. Why are we in here,
I said and they are out there.
That's the way it is,
said Aunt Henry, the shrivelled-up one.

I have the rages that small animals have
being small, being animal.
Written on me was a message,
'At Your Service' like a book of
paper matches. One by one we were
taken out and struck.
We come bearing supper,
our heads on fire.

The jottings surrounding the visual appear to be entirely spontaneous: (Typed in order to make them decipherable.)

Two excerpts from this next paper reveal a certain self-confidence, both creative and cheeky, that suggests a certain ease with the examination process and format. However, if you read closely, he decided to omit a key line about his feelings towards *A Field of Wheat*.



Overheard at a Managers Meeting
Francis Spurshot

- This was a very amusing article, a change of pace to the other dry, boring, and drab works within the package
- The alienation theme is well written in the managers really can't jail the old miners, they can't reprimand them properly, there's the sense of not knowing what to do anymore to handle the situation
- [redacted]

A Field of Wheat
Nuclear Blues

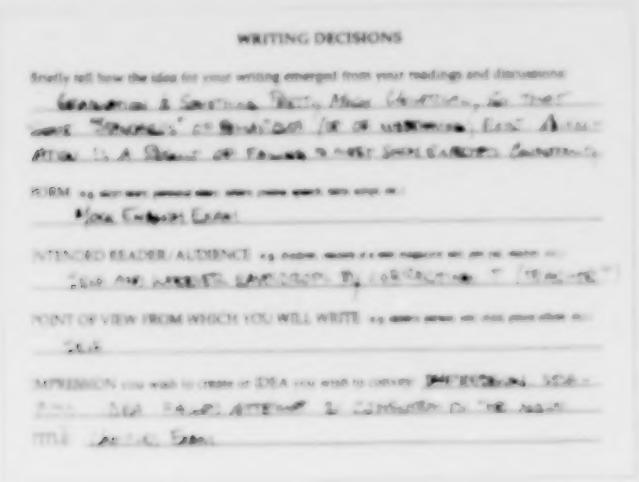
- I enjoy literature, but this should not have been included in the package it was too long and drab and I resent you not as English [redacted]
- [redacted] I like it here because I see that the boys have been left there is nothing left to [redacted] to hope for.

4.6 Cementing Writing Decisions in the Planning Charts

These charts required that the students formulate a context for their work. They were designed to help the student re-focus their thinking in light of their overall preliminary thinking and planning. In general, superior work showed direction and precision; low range work appeared to suffer from vagueness and/or incomplete work.

Congruency, or a sense of correspondence between what was stated and what was *ultimately presented, was looked at closely*. What became evident was that in many low and low average works, there was an inconsistency — often due to a lack of knowledge of a stated form. Superior work showed congruency in the use of planning charts for detailing the specifications of a proposed text.

Note, in the example given, how the Part One product delivers exactly what the Planning Chart promises:



WRITING DECISIONS

finally tell how the idea for your writing emerged from your readings and discussions:

[illegible]

FORM e.g. short story, personal letter, poem, poster, news article, etc.:

Mock English Exam

INTENDED READER / AUDIENCE e.g. yourself, teacher, classmates, the magazine, etc. (be as specific as you can):

[illegible]

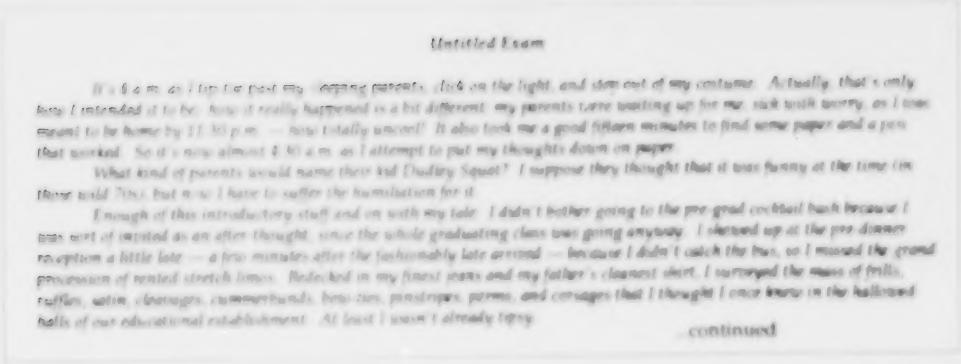
POINT OF VIEW FROM WHICH YOU WILL WRITE e.g. author, narrator, etc. (use your own words):

[illegible]

IMPRESSION you want to create or IDEA you wish to convey:

[illegible]

TITLE: Mock Exam



Untitled Exam

It's 6 a.m. as I tip-toe past my sleeping parents, click on the light, and step out of my costume. Actually, that's only how I intended it to be; how it really happened is a bit different: my parents were waiting up for me, sick with worry, as I was meant to be home by 11:30 p.m. — how totally uncool! It also took me a good fifteen minutes to find some paper and a pen that worked. So it's now almost 6:30 a.m. as I attempt to put my thoughts down on paper.

What kind of parents would name their kid Dudley Squat? I suppose they thought that it was funny at the time (in those wild 70s), but now I have to suffer the humiliation for it.

Enough of this introductory stuff and on with my tale. I didn't bother going to the pre-grad cocktail bash because I was sort of invited as an after thought, since the whole graduating class was going anyway. I showed up at the pre-dinner reception a little late — a few minutes after the fashionably late arrived — because I didn't catch the bus, so I missed the grand procession of rented stretch limos. Bedecked in my finest jeans and my father's cleanest shirt, I surveyed the mass of frills, ruffles, satin, cleavages, cummerbunds, bow-ties, pinstripes, perms, and corsages that I thought I once knew in the hallowed halls of our educational establishment. At least I wasn't already tipsy.

...continued

I pause to stretch my hand and look around the classroom. The same people are all present for this English exam, although in somewhat more sober state and without the elaborate costumes. I still can't say that I know any of them, or that I feel at home here.

I raise my hand. Like an overgroom poodle, the teacher comes running up to me.

"Lee, may I do something post-modern without being subtle about it?" I inquire.

"Why yes, of course," he replies, pleased at my initiative, "you may do whatever you want to."

Meanwhile back at the grad, we all sat down for dinner. I ended up in the company of all those other dateless intellectuals who didn't fit in either at any other table. But I didn't really mind, because the dinner conversation was simply incredible, ranging from such hot topics as the official methods of clocking international chess tournaments to the differences in events in male and female Olympic gymnastics.

As if on some secret cue, everyone got up to dance — well, at least everyone who was somebody at the time. I remained seated at the otherwise empty table, due to the fact that I cannot dance without amusing the more fortunate and co-ordinated to the point of hysterics. Two girls came up to the table. Girl No. 1A, who had politely turned down my invitation to the grad amidst a flurry of excuses centered around the fact that she was morally opposed to grads and superficiality as a matter of principle, made a poor attempt to justify why she came after all (and to clear her otherwise untroubled conscience). Girl No. 1B, her inseparable friend, had dragged her here out of a deep compassion and pity of my sorry plight in a patronizing and unsuccessful attempt to cheer me up. However, my excessive sarcasm soon drove them away to some other party, now that their consciences were both at peace.

My sarcasm proved to be contagious rather than infectious; people started to leave, either to St. Laurent Blvd. ("bar hopping") or to their hotel suites, amidst cries of, "If you don't want to have a good time, why did you bother coming at all? You should've stayed home. Don't ruin the evening for the rest of us!" I was beginning to believe them and wish that I had stayed home after all, if only I never felt the need to be accepted, or even dare I say liked, on occasion.

I spent the next few hours wandering aimlessly around downtown with my fellow single peers who had abandoned me earlier in the evening for the dance floor. Several hours of pedestal propulsion later, three of us made our way back to some ritzy hotel, we had somehow been invited to someone's hotel party. As we reached the circular driveway, a stretch limo pulled up and Girl No. 2A staggered out. She seemed quite surprised to see us, as if she expected us to be in bed already. "There's just no room for you," she explained as we were curtly dis-invited. She was right, the limo was full of various specimens of the male species who had been collected along the way. Their degree of intoxication could be quickly deduced by the volume of hidden beer bottles clinking. Girl No. 2B, 2A's partner in underage drinking, stuck her head out of one of the many sunroofs and cried, "What are you jerks doing here?" I didn't think you guys would have the nerve to come!" before she fell back inside in a fit of alcohol-induced giggles. However, in my uninebriated and non-herbally enhanced state, I failed to perceive what was so hilarious, the situation seemed more sad than funny to me.

I walked home, wondering if I'd be happier stoned, drunk, and popular. I don't think I'll ever know. But at least, unlike others, I remember all the fun I never had.

Morning is now approaching as I finish writing these self-pitying, sarcastic lines. With a soft click of transition, I will be lost in darkness. I'll be happier then, by myself I don't have to conform, or rather, I am the norm to which I must conform. However, this solace will be but temporary, morning always comes.

My final copy is almost finished. Of course, I had to change that from "rough draft" when I recopied these lines. I was severely reprimanded and publicly chastised by my teacher for bringing notes with me to this exam period, he said I wasn't allowed to do so, as if I was cheating! But since this part of the exam is meant to be creative, I feel no remorse, creativity cannot be controlled, nor contained to fit the classroom time allotted for this part of the exam. And hey!, if you want to fail me and send me to summer school because of it, that's okay. I didn't have anything planned for this summer anyway.

This next example — an overall low range, yet faring well in Criterion One — shows excellent consistency in adhering to preliminary writing decisions. The student's awareness of the boundaries of the writing context, and the ordering principles which are bound by that context, no doubt helped the student in this case:

*#004163

T.V. Flickers to life
Black and white
My drab attire
disgusts me
I flip past the
gorilla station to the news
They don't like it,
but no one questions
I notice my face
and the name of my
hometown over the
anchormans shoulder
I turn quickly for silence
I get it
These are my friends
They hate me
Better yet they fear me
Its a small town
Quiet. Insignificant. Famous
They scream.
of Blood
Terror
Shock
"Such a tragedy, they
were a good family."
"Its hard to believe,
he was such a polite young boy"
"What was his name again?"

County police guess at
means, motive
Shotgun. Had a fight
with his girlfriend
It was a 12 gauge
But no one cares
I stand to leave
The tension is
gut wrenching
I can feel their
relief as I'm returned
to my room. My room.
Its grey
The walls
The floor
My white sheets
They're all grey
I lie in bed fully
dressed
Middle of the summer
Heater is on.
Blankets pulled up
high on my neck

...and its cold

WRITING DECISIONS

Briefly tell how the idea for your writing emerged from your readings and discussions

The [illegible] Poems on the [illegible] we read were a direction. It was after this theme that I chose to write [illegible]. I felt very [illegible] of situations [illegible] a [illegible] and [illegible] questions.

FORM e.g. short story, personal letter, letter, poem, speech, role play, etc.

Poems ... it is the best way I feel to express my [illegible]

INTENDED READER / AUDIENCE e.g. myself, friends, a [illegible], the [illegible], [illegible] in general

[illegible] who is capable of understanding all [illegible]

POINT OF VIEW FROM WHICH YOU WILL WRITE e.g. author, person, [illegible], [illegible], etc.

myself, the victim, the [illegible] expressing [illegible]

IMPRESSION you wish to create or IDEA you wish to convey

[redacted]

TITLE

#004163 BLACK BASTARD

BLACK BASTARD

"Thump. Thump. Thump"
He's home
The stench of alcohol is heavy
It never leaves him
Or me
"Bang. Crash. Bang."
He's throwing things
Pots. Pans. Dishes
My brother
"Sob. Whimper. Sob"
Mom is crying
She's O.K.
I'm not
"Thud. Thud. Thud."
He's coming up the stairs
"Pound. Pound. Pound"
My heart
"Slam. Slam. Slam."
Silence
My head. Its blinding
My heart is too
"Black Bastard" echoes loudly through
the cold wooden floor
"Why. Why. Why."
I slip slowly into unconsciousness
"Why. Why. Why."

4.7 Polishing Work Through Revising and Editing

Re-ordering and reorganizing involve a critical examination of thought processes; editing requires knowledge of language rules. Both of these operations were, on the whole, not done well.

If you look carefully at this work, a superior range, you can spot extensive revising and editing.

Unrevised/Unedited

Maelstrom of Mayhem

The moon shone magestically that prom night. I didn't care much for the mild temperature nor the gentle breeze, though the humid, sticky air that clung like a leech to skin, I did mind. It was a perfect night to be out painting the town — a night that was supposed to leave lasting memories. As I drove along Ste. Catherine, heading towards Sepulchers, I couldn't help but feel withdrawn. I had never been to a club before. It was not sure that I wanted to.

Although two flights of stairs should not have taken more than 15 seconds to ascend, time proved to be a fiend — it made things longer than they actually were, it made every anticipating moment, I knew that it was a mistake for me to have come. I — dislike loud music, no matter who exercised their vocals.

Inside, I was immediately overwhelmed by a curtain of darkness. The cloaked room was interrupted only by the pulsating flashes of light — lights of topaz, sapphire, and gold that so many people, so eagerly sought to be in the presence of — people danced vigorously, as if there was no tomorrow.

The more I watched, the greater a disturbing feeling grew from within. Maybe it was the darkness ... maybe it was the blasting music ... no ... it was the unbearable sense of nonexistence. Let's face it, I did not belong there. It became increasingly difficult to shelter my true emotions amongst my peers. I did not want to be a party proper.

As I gazed upon the shadow dancers on the dance floor, a dark figure headed my way — well I guess all figures were dark on the club. The lady in black came up to me and asked if I wanted to dance. I wasn't sure of what I should have done ... I said No. Many years from now, I would probably slap myself for having declined the offer, but, no one could ever say that what I did was wrong, no one but myself.

She looked at me and then turned away, joining her friends who were dancing in the dark. The dark was more than just an absence of light, it was an evil from which people drew upon. I saw things that I have never seen before, things that would never have existed in the morning sun, things that revealed the other side of a person you thought you knew.

So what if I did not. So what if I blew the chance to be with the one I adore, there will be other opportunities, but never will I ever have another chance like the one I missed. She appeared to be drunk and very suggestable ... the chance that I missed. darkness, oh how powerful it can be sometimes. This was not the place nor the time to satisfy my desires. I was not a part of it all and shall never fulfill be.

I stood on a lonely corner of the dancefloor. My peers seemed to be enjoying themselves and her ... yes, she was enjoying herself as well. She was probably the only reason I came ... and she was the reason for my departure. I disliked my presence at the club, call me conservative, call me what you wish but, call me not a happy dude.

Now, as I sit disillusioned in the car, I realize the distance I have yet to cover to reach my friends. I wasn't prepared to see what I saw or to hear what I heard. I was frightened by the entire experience. I may be 20 feet from the club, but, I am still a world away. The people inside were like convicts from hell: uninhibited, uncontrollable, unchained from the Maelstrom of Mayhem. I am not one of them and I shall never be.

Polished

The Foreigner

Earth! Oh how humans puzzle me sometimes. I've been living on this planet for as long as I can remember and I am still not one of them.
But you are one of them.
Oh put a lid on it. The last thing I need now is advice from Dr. Ruth.
I'm just trying to help.
Why don't you just move to another host. I'm tired of you.
I'm your parasite, without me, you cannot survive.
From the way things are going, I'm not sure that I want to live. Tonight is my prom night and I'm sitting out here in the car while everyone else is in. Septembers having a good time.
I'm sorry. I didn't mean to act up on you. Whenever I feel uncomfortable, I squirm around. I suppose that living in your stomach and giving you cramps doesn't help either.
It's not your fault. Tonight . . . tonight . . . tonight the stars are especially radiant. The humid, sticky air clings to flesh like a leech to skin, though, the temperature is very mild, the gentle breeze, very soothing. It is the perfect night to be out painting the town — a night of untarnished impressions, a night of lasting memories.
The two flights of stairs that led to the club, Septembers, should not have taken more than fifteen seconds to ascend, though time proved rebellious — every anticipating moment seemed like an eternity. At the entrance, the rock 'n' roll dance beats was only the prelude to the thunderous, heart-stomping music to come. Then you began to act up. I had never been to a club before . . . I wasn't sure I wanted to go.
Inside, a cloud of darkness overwhelmed me. The murky room was interrupted only by pulsating flashes of light — lights of topaz, sapphire, and gold that so many people so eagerly sought to be in the presence of, everyone except me — I'm not the kind of guy who enjoys loud music, gloomy nightclubs, or late night partying — I like peace and tranquility, the unhurried nature of things.
I stood on a lonely corner of the dancefloor as I watched my friends dance. Being there, I was supposed to dance. I had every intention to do so, but, something kept me back. Maybe it was the blasting music . . . maybe it was the darkness . . . maybe it was you . . . no, it was me. I felt very uncomfortable and was not accustomed to the new environment. The choice of leaving, what an option. I wanted to leave, but, I did not want to be a party pooper.
As I gazed upon the shadow dancers on the dancefloor, a dark figure approached me. The lady in blue came up to me and asked if I wanted to dance . . . I didn't know what to do . . . I didn't know what to say . . . I said no. At that instant, I knew that I had made a monumental mistake. She was the reason as to why I came in the first place. I was hoping that we could have danced together. I let her down. Many years from now, I would probably slap myself for having declined that offer, but, no one could ever say that what I did was wrong, no one but myself.
She looked at me and turned away, joining her friends who were dancing in the dark. The dark is more than just an absence of light, it is the power that releases clouded intentions of freedom — intentions that cannot survive in the open sun, intentions that reveal the innermost of a person, a person that you thought you knew, until now.
My friends seemed to be enjoying themselves, and her . . . yes, she was enjoying herself as well. I came because of her and she was the reason for my departure. Yes that, and of course because I felt as if my stomach would explode.
I'm sorry.
It's okay. I disliked my presence at the club anyways, and probably would have left. Call me a loser, call me what you wish, but, call me not a happy dude.
Note: as I sit disillusioned in the c . . . I realize the distance I have yet to cover to reach my friends. I was there and yet I wasn't. I wasn't prepared to see what I saw or hear what I heard. I was frightened by the entire experience. I may be twenty feet from the dance club, but, I am still a world away. The people inside were like convicts from hell: uninhibited, uncontrollable, released from the maelstrom of madness. I am not one of them and I can never be.

There was once a little duckling
With feathers of pale white and gray.
The chicklings all laughed at him
For he was a lonely stray.

In time a beautiful swan he became
All to the envy of the others.
He returned to the comforts of his home
And was reunited with his sisters and brothers.

This story of the ugly duckling
serves to remind you that
We are born into a world where alienation awaits us
And that my friend is a fact.

The fight against alienation can be won
With a little openness, a friendly smile, and determination.
Forget about your own depression
And relieve yourself of heightened frustrations.

Life is what you make of it.
So choose prudently whenever you decide.
Your decisions affect your happiness.
So don't let sadness take you for a ride.

This feeling of alienation you have
It is all up in your mind.
Give this world one last chance
And it'll show you that life, too, can be kind.

Perhaps you are right, my friend . . . perhaps.

Unfortunately however, this kind of review is too often done superficially, and no doubt due to examination time pressures, hastily. Yet one wonders if examination pressure alone accounts for the ineffectiveness of these strategies. Much of that "pressure" has been reduced by the very nature of the examination's format; students write one of their works in the comfort of their own classrooms, benefiting from an unchanged, less charged routine. All MEQ studies show a decided weakness in revising and editing. Far too often these practices of revising and editing become re-copying exercises characterized by slight surface-level changes, either in terms of mechanics or phraseology.

4.8 Following Through: Evidence of Developmental Links

When these links reveal themselves, there appears to be a greater overall coherency in the work. Preliminary work shows the ideas emerging, and subsequent outlines, drafts, charts, etc. serve the purpose of solidifying and/or elaborating upon these seminal ideas. It's encouraging to see this kind of purposeful follow through. In the following example, you can follow the interconnectedness of these ideas from the first response jottings to the planning chart, right through to the final version of the poetic writing.

Initial Response

Alienation

Alienation as a theme has been present in history and literature eternally. This leads one to believe that, since cultures rise and fall, alienation may well be a part of the human condition.
Can man really be a stranger, without purpose? I violently disagree with this very existential view. existentialist theory deals with the frailty of life in an absurd universe, which is egocentric and narrow in perspective. Alienation must be in the self, in the mind.
The idea that conflict brings alienation is too true, since the human is conditioned in such a way that over-consideration of the self often leads to a warped view of the surrounding universe; hence, alienation is brought about by inability to adapt to change, within the confines of one's mind.
Disillusionment and youth go together since youth is being taught what should be and is shown what is, and the two are very different. Their reasoning cannot accept this paradox.
Frustration as a cause of alienation, can never, contrary to Ms. Taube, enrich society. If products of alienation appear to do this, then society's perception is warped and sadly lacking judgement or comparison.

Writing Decisions

WRITING DECISIONS

Briefly tell how the idea for your writing emerged from your readings and discussions.

FORM

INTENDED READER/AUDIENCE

POINT OF VIEW FROM WHICH YOU WILL WRITE

IMPRESSION you wish to create or IDEA you wish to convey

TITLE

Wealth in the Ghetto

Each of the two young men held their steaming mugs by the handle, each careful not to allow his hand to come into contact with the scalding body. The balancing of the coffee whilst ascending the stairs was a miracle of leverage, accomplished with minimal concentration, until they reached a table by the open window and set down both their beverages and themselves.

"I think," said the young man with short, dark hair, his face masked over in thought, "that your existentialist theory is lacking a base, flawed in conception, and is, in short, a crock."

His companion fixed him with a firm stare from dark green eyes. "I know you do. You believe that anything which questions the certainty of existence is unworthy of consideration."

"That's right," stated the other, sipping his coffee. "There's really no room for argument, either. Regardless of the underlying reasons, existence is a reality. Subjective or no, that is immaterial. If you are conscious — conscious of drinking this coffee, or of having this discussion — then does it matter why? Does it matter that life may, in fact, be fundamentally absurd?"

He smiled and pushed back a wisp of dark hair. "It's no use trying to chart the unfathomable. I would prefer the comfort of a good cup of coffee to a round of Sartrorian bullshit philosophy any day."

His friend looked down at his coffee and shook his head, returning the smile. "Maybe you've got something there."

The conversation continued along these lines until several additional cups of coffee had been consumed. The two then proceeded down the stairs and out of the cafe, into the atmosphere of gathering cloud and wind which whipped against them as they walked.

The student ghetto was particularly — and uncharacteristically — gloomy. Occasionally young people could be seen walking through the streets, some in groups, some solitary, some carrying instruments, others sporting attache cases. These were typical sights in the ghetto: a haven for those seeking higher learning, as well as those who simply could not afford to live anywhere else.

Set off — to an extent — from the rest of metropolitain life, full of bold new artists and idealists: thinkers. Future geniuses flourished here, destined one day to provide society with new fields of vision, living side by side with those who would one day go forth into the world and accept it: to blend into the mesh and fabric of normality.

Life viewed through the eyes of these young people was unique in perspective. Living largely in poverty, they perceived many flaws in the framework of society as well as in smaller ways. Changes they worked toward, sometimes radical in view, were often either accepted by society, or simply provided others with alternate — and important — points of view to consider.

The often embarassingly revealing light shed on the world by young people really is never ceasing. From the rallies of the young intellectuals of the French Revolution, through the nineteenth century philosophes of Europe, through the revolutionaries of the nineteen-sixties, still continuing to the present. The elements which were common to these groups were youth and a distancing from society, often self induced, and often influential to the world and time in which they lived.

A way up the street, a police officer was yelling at a young man and proceeded to knock him down onto the hood of his car, frisking him maliciously and clamping the man's hands behind his back. The two young men passed by the scene, seeing the prisoner clench his teeth in pain. One of them muttered, "Stupid pigs."

After two blocks they came to an intersection and split up, one going down the sidestreet to go home and practice violin, the other continuing on to his apartment to shower and go to work.

Outside the wind raged for some time and then gave way to sunlight, as it would soon give way to a new day. The weathered stone buildings would still stand, housing idealistic youths for years to come.

Set off just slightly from the city, alienated in spirit from the outside world, life in the ghetto continued.

Having time to return to the text helped many students to uncover these crucial links in understanding, pick up on these developmental breakthroughs and, in the end, have something substantive to write about. Returning to text gave this low range student a much-needed breakthrough.

1st Reading (Day 1)

Day 1

Paper Matches
It starts off washing dishes garden hoses etc. I don't quite understand that part but the second part sound like matches are talking by when they write one by one are taken out and struck.

Difficulty with a bouquet
It makes sense but quite confusing first I thought Seal was a flower or something not human but if Miss D notices it then it must. Why don't they both be friends and stop being shy. Miss D wants to be but she can't and Seal he doesn't think of her to highly.

2nd Reading (Day 3)

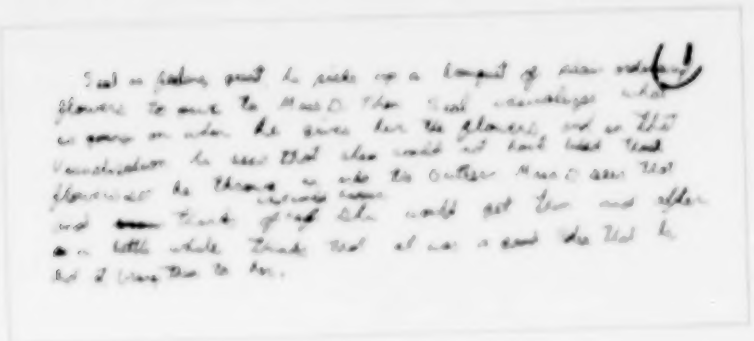
Day 3

Paper matches - they are saying that the woman find it unfair because the men don't do anything and they have to do all the work. They are angry cause the men expect the woman to be at their service.

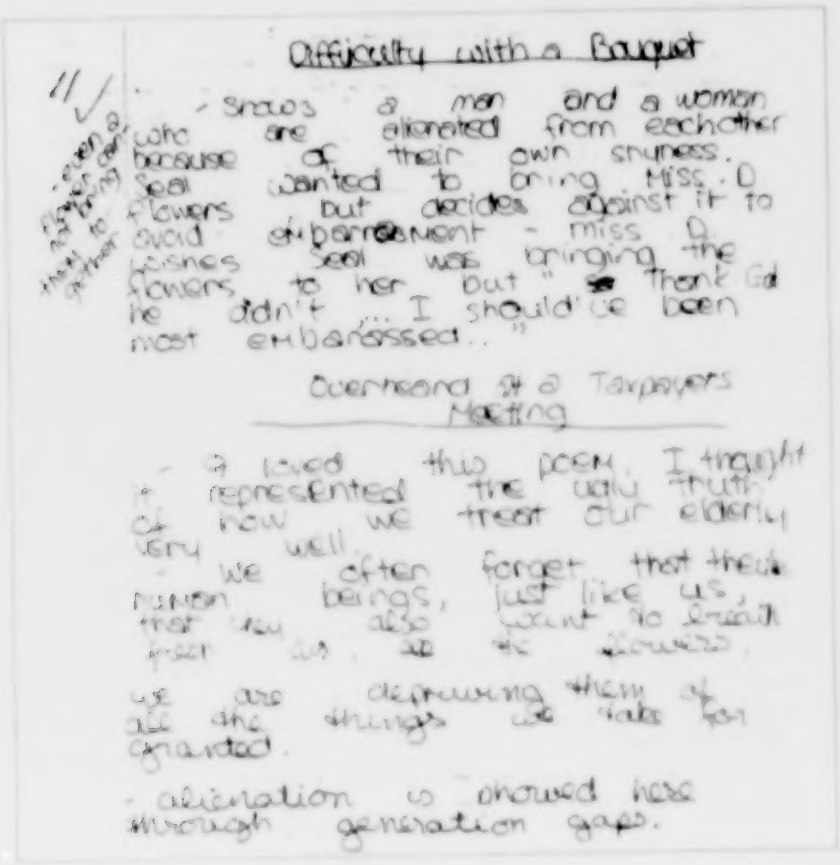
Difficulty with a bouquet
It seems in the story that Seal and Miss D. both like each other but are to shy to say anything. Miss D doesn't think he likes her at all cause of the way he acts.

In contrast to using strategies to unearth and discover ideas that would lead ultimately to writing decisions, many students relied solely on their ability to write a summary of the passage in question. Summary followed summary. Few, if any, developmental links were noted or picked up on. At times, there appeared to be no connection whatsoever between the preliminary work and the eventual product. Summaries no doubt help students make sense of what they read. They unfortunately work against personal engagement or active interaction between reader and text as their very style tends toward a maintenance of a detached and neutral stance. A reduced opportunity to record personal interpretations tends to camouflage the developmental evidence.

This first example, drawn from the low range, shows how little the student gives himself to go on by confining his comments to a summary statement.



This example, another low range paper, hints at a response emerging from the summary, but still summarizes more than explores the text.



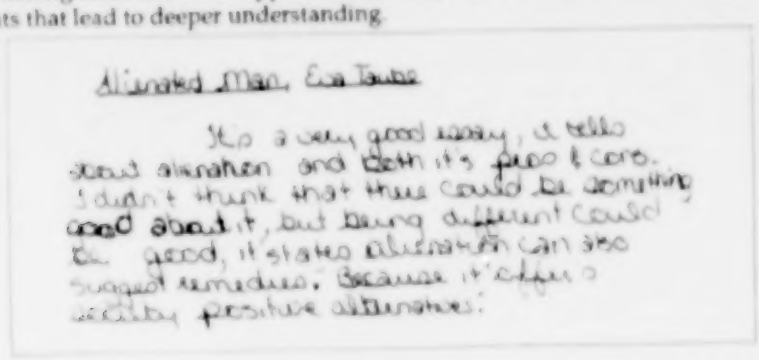
Difficulty with a Bouquet

- shows a man and a woman who are alienated from eachother because of their own shyness. Seal wanted to bring Miss. D flowers but decides against it to avoid embarrassment - miss D wishes seal was bringing the flowers to her but " Thank God he didn't ... I should've been most embarassed.."

Overheard at a Taxpayers Meeting

- I loved this poem. I thought it represented the ugly truth of how we treat our elderly very well.
- We often forget that these human beings, just like us, that we also want to spend their [illegible] the flowers.
- we are depriving them of all the things we take for granted.
- alienation is showed here through generation gap.

Generalizing often limits the opportunities many weak students need to uncover insights that lead to deeper understanding.



Alienated Man, Eva Tauber

It's a very good essay, it tells about alienation and both it's pros & cons. I didn't think that there could be something good about it, but being different could be good, it states alienation can also suggest remedies. Because it offers possible alternatives.

There are other distracting practices which, at this stage in the examination, do little to promote understanding. The net effect is one of creating an impression of "disconnectedness" among the preliminary activities.

Difficulty with a Bouquet

Seal felt rejected. He thought he was doing something good but he ended up not doing it because a man told him not to do it, made him feel rejected.

Setting – Seal was in the middle of his garden picking flowers.

4.9 Going Beyond the Texts

The ability to relate to the theme in light of knowledge acquired experientially gave decided advantages.

Notice how this student interprets the visual and grounds his initial reaction in light of his general self-knowledge and personal views on the subject of government bureaucracy.

Government Bureau

This one picture may speak louder than most written pieces. It tells the truth. All of the people waiting in line (probably for some government welfare or unemployment cheque) are faceless. They are identical. Society does not care to see the faces of its victims. It is imperfection in a supposedly perfect world. Today people are concerned with themselves and nothing else. Like in survival of the fittest the weak do not make it. In our society the unlucky also line out.

The government employees are expressionless. They do not even look the poor people straight in the eye. Looking at them would be admitting and recognizing that there is a problem. Giving them a cheque may feel like a solution but realistic and sensitive people know that it is not. It is putting the problem off temporarily and ultimately letting it grow.

Recently a family member of mine lost his job when his company could not afford to remain in business during these hard recessionary times. He is obviously not as bad off as most of the unemployed people these days, but for me this problem has never hit this close to home. It is very scary to think that this really can happen to anybody.

I read just other day that an inordinate amount of money was being spent to put an extravagant window in Mayor Doré's office. I was appalled. How does society condone this. How are the billions of government dollars spent each year? I obviously do not know the full answer to that question but I can't imagine anything being more important than 'we the people'. In such a wealthy and advanced society we should never have the incredible number of people living below the poverty line. In accepting the government's actions we perpetuate the problem.

This also very sadly reminds me of the way concentration camp prisoners were treated during WWII. There were no faces to these victims to their executioner but only numbers. I imagine getting more sensitive to the problem is vital. I realized this on the March of the Living where I saw this as close as I ever will. Obviously these two situations are very different, but, at this moment it seems all too similar. Numbers are very easily forgotten.

4.10 Misunderstanding the Concept of Alienation

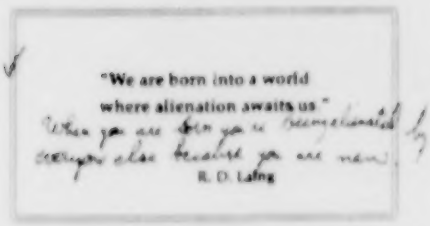
At the language level alone, this confusion was evident:

Willy Loman, a character from the play "Death of a Salesman", is another example of a form of alienation.

(Average range)

In many of his works, "Macbeth", "Julius Caesar", and "King Richard III", he has chosen somebody to put aside in the plays, in an alienated manner, and make them different from society.

(Low Average range)



(Low range)

5. CRITERION TWO

"The students' work shows an awareness of poetic qualities and/or an application of ideas presented in the materials; the student's work also reveals an individual viewpoint." (Poetic)

"The student's work shows an awareness and an application of ideas presented in the examination materials; the student's work also shows an understanding of viewpoint." (Transactional)

Criterion Two examines the student's work in light of an overall understanding of the theme, the stylistic features used by the writer to engage a reader or convey intentions, the degree and extent of viewpoint development, and the knitting together of ideas and/or concepts to assure the final text's integrity. Criterion Two (poetic) looks at the artistic features which arrest and engage the reader. Criterion Two (transactional) looks carefully at a student's thoughts: how they are stated, warranted and conveyed. This is measured in terms of the depth of treatment as well as the extent of treatment. The one requires that the work be reviewed for evidence such as insights, complexities of thinking, really the substantive context of the work. The other surveys the extensiveness of coverage: its sustainment throughout in its multitude of applications and, finally, its interrelationships.

Cutting across and through this depth and extension is the writer's own individual stance. Sincerity of purpose, the commitment with which the writer sets out to entertain, inform, persuade can be measured by examining the variety of means the writer uses to make the work his or her own. Originality, expressiveness and the selected use of exhortative devices all contribute to the uniqueness of the work.

All of these characteristic features of Criterion Two gave rise to the following descriptive features as noted by the correctors.

5.1 Delving Beneath the Surface

Superior range work drew insights from the theme materials that went beyond mere surface reading. Notice how, in this transactional product, the writer selects one notion — going against the norm, not the law — and works with it thoroughly throughout the essay. (This student's mark was raised at the MEQ from 81 to 89 based on a reading of all work submitted.)

Society vs. the Individual

A norm of society is not law. Yet, going against this norm may or can have dire consequences, even more so than breaking a law. A question we all must ask is where did this norm originate?

When a society progresses, it updates a whole set of norms. Right or wrong, they are generally accepted by the majority of the populace. But what happens when the society is evil (according to our standards) as it was in 1984? This was a society built on half-truths, lies, hypocrisy, propaganda, fear and hate. The norms here are based on these elements. It is only natural for natural human goodness to protest!! This was the embodiment called Winston Smith.

Winston had his own ideas — his own truth. He felt alienated from the society that he wanted no part of, based on his deviance of thought, his "inner" conflict, a hatred of the society.

When we compare such alienation to Difficulty with a Bouquet, we are introduced to the character Soul. Similar to Winston, he has "inner" and naturalization conflicts, but in contrast, he fails to question or challenge the "master puppeteer" of society. Rather, Soul accepts the "rules of the game" of society and reacts pathetically — perhaps as predictable as ourselves.

When we dissect the two societies from the forementioned works, we see striking similarities between those and the society outside our window.

MAJORITY RULES. More and more, this is becoming apparent. The two minutes hate from 1984 and the alleged ulterior motives for the gift of a bouquet of flowers demonstrate this point. These two examples reek of the mass of society influencing one individual's decision. Winston doesn't know why he surges with the tide of hate for two minutes, but he does it because everyone around him does it.

Soul thinks about the gift of flowers, and allows himself to assume what society says a gift like this may suggest. Based on that, he decides to abort the whole thing, for fear that Miss D. like society, may mistake him or not understand him. He therefore conforms to the norm of society by "keeping quiet" and going back home.

These are just two basic examples supporting my point. The individual in society is comparable to a single salmon in the surge of salmon upstream (instinct motive aside). Some salmon can jump higher than others, but everyone is still moving in the same direction. Some meek and small salmon swim in the middle of the group where it is "safe", not daring to ask why they are going in that particular direction. Still others swim the other way, regardless of where the other fish are headed.

Through my reading and personal interpretation, I feel that we should not be predictable, systematic, routine in the throes of society's dictation, but rather allow ourselves to listen to our hearts, and let it lead us to our own direction.

Viewing alienation as more than just a negative human condition gave depth to this work.

On the other hand, the poem "One Winter Afternoon" by e. e. cummings shows a good side of alienation. The clown we meet in this style of writing copes with life on his own, and seems to enjoy it. He does not line up to society's standards, but that does not seem to bother him either. He chose alienation because it was right and better for him. It was the best way to be happy and fulfill his task as a human being. People could not contest what he was doing, because it was not wrong, just different. Don't adults always say that different does not necessarily mean wrong? Besides, there is no harm in giving a flower to a stranger, as he did. It was only pleasant for the foreigner, and if the clown can bring a smile to someone's face, it makes his day as well.

As we see in "Alienated Man", written by Eva Taube, alienation brings "a private quest for self-definition. And the result of this quest may be self-fulfillment (as we see with e. e. cummings' poem) ... or it may end in frustration (like in Blanche's case)". So, as in everything else, there are some good and bad points to alienation. Of course, the best thing to do would be to take the good sides of both of them, and reject the rest. But, since that cannot be done, we have to deal with whatever life brings us, and do the best we can.

References to an author's style helped to give greater depth and substance to the work. Many students, for example, failed to notice the satire behind Francis Sparshott's poem, "Overheard At A Taxpayer's Meeting". Indeed, many students responded with anger against the narrator of the poem! This student, however, picks up on the satiric device:

> ... Francis Sparshott has chosen to make the situation humorous. On the other hand, Paul Zindel chose to show how serious the entire situation is. Both authors have created lonely characters, desperate for attention. The authors have chosen how the alienation of the elderly is strong and is painful. The elderly in Sunset Acres were a little fussier than Mr. Pignati. They tried to create attention for themselves, where as Mr. Pignati just sat back, alone.

This next student examines self-alienation. Her work conveys a deep understanding of how individuals suppress their natural inclinations in order to conform to expected cultural patterns. Yet, she continues by using her predictive ability to foretell the future actions of the young woman in "Paper Matches", and, in doing so, extends her thinking.

> Final Product: Essay (Choice #2)
>
> ***Alienation from the Self***
>
> Society, by definition, is ordered by unspoken rules and regulations. These rules organize the members of the society into roles and functions set by age old traditions. In a society, most people find a direction to follow by which they can live by their own standards while remaining within those set by society. In some instances, however, the standards of society are confining and can force people to neglect their own feelings or instincts, their true selves. The repression and alienation from the true self stems from a fear of rejection from society should the true self be shown. The main characters of the literary works Wuthering Heights and "Paper Matches" are affected by this type of alienation.
>
> In Emily Bronte's novel Wuthering Heights, the heroine, Cathy, grows up in a free environment. As a child, she and her soul mate, Heathcliff, roam the moor, living like wild things. It is to be the last period in her life in which she is allowed to show her true animal self. When, one day, she sprains her ankle, she is "rescued" from her life of liberty by the Lintons, a family governed by the rules set by the society in which they live. During her stay with them, Cathy is soon taught her traditional role as a timid female whose function in life is to be a fragile wife and mother. Instilled by her role in society, Cathy soon suppresses her more animal instincts, her true strong and wild self. She does this in order to avoid rejection by the Lintons, whom she respects as the proper members of society that they are. Thus begins her internal conflict between wanting to fit into her traditional role and wanting to be herself.
>
> The author of the poem, "Paper Matches" experiences similar alienation. She too is being forced into a traditional role of servile womanhood, like her aunts. She is forced simply because she is expected to be happy to make the supper and wash dishes. To fit into the traditional role, however, she must suppress her more natural instincts to join her uncles as they "squirted each other on the lawn with garden hoses" (2-3). Unlike Cathy, however, Paulette questions her traditional role, asking "why are we in here ... and they are out there" (3-4). Although Paulette does nothing to 'rebel' against society at the time of her revelation, comes "hearing supper" (13) just as before, there is a suggestion that her anger at the situation will lead her to find her own way to becoming her true self. Her instinctive anger like "the rages that small animals have" (7) derives from her feeling of helpless frustration that she cannot break away from her feminine role and be herself.
>
> Both Paulette and Catherine suppress their instincts, are alienated from themselves, because they feel the need to conform to society. Catherine does so because she had a fear of being alienated from what she considers to be proper society. Paulette is alienated from herself because she does not know any other way to live, using only her aunts as examples. Catherine's suppression eventually ends in her death as she becomes unable to deal with her internal strife. Paulette, however, is angry maybe even enough to fight her role, when she is older. Whether or not the characters resolve their form of alienation, there is possibly the most difficult form to overcome. Alienation from the self is internal but it stems from a fear of wider alienation from the society which surrounds us and upon which we depend for support and guidance.

High-average work offered much in the way of insights and interpretations which imparted depth of understanding to the work. Notice the following sensitive interpretation of "The Sculptors".

> *The main group lost out when they did this. They never bothered to think of how useful Piggy's mind could be to them, which in effect could possibly have kept the group together. This attitude is described very well in "The Sculptors". Al Purdy discusses how the failed sculptures are quickly dismissed. And how easily people who are missing limbs, or are out of the ordinary, are excluded from a life of joy. These people, like Piggy, come to see themselves as "losers and failures, who never do anything right, and never will". This view that one is a failure, and must be an outcast is hard to change, causing the alienated person to be wary of all goodwill, never giving honest advances of friendship a chance.*

This next example illustrates a certain "pedestrian" quality, common to much work in the mid-sixties range, which offers a self-pitying response to alienation.

> ***Outcast***
>
> *The first day of school this year was a very cold day. It had been raining the night before and the air was still wet with moisture. The sun was covered up by the clouds and that made the sky look dark. I was never the biggest kid, actually I was a pretty scrawny little fellow. I guess that's why they always made me out to be the outcast. I never did anything out of the ordinary, I was just me. Sometimes I couldn't tell if I was the right thing to be. My mother would always tell me that if I would just be myself I would be liked. It didn't seem very relevant in my case.*
>
> *The day started off with a bang. We all had to assemble like a bunch of cattle in the gym to pick up our time tables. I was pretty excited to find out what teachers I had this year and who was in my classes. That's when it started happening. I was able to hear a group of people behind me, they where saying, "Look it's that nerd Kenny!!". I tried to ignore them but they started pushing me around. I fell to the ground because one of them had stuck their foot in front of my path. I was on my hands and my knees at the bottom of their feet looking up at them laughing at me. Would this year be as bad as all the others? I thought. I was used to being treated like dirt but I was really kidding myself. You can't actually get used to being treated like dirt, you just learn to live with it and suffer. I was the outcast for the past few years and I was getting sick of it.*
>
> *The day went on and I had a few good classes and a few bad ones. I was being treated like a piece of garbage all day and I was starting to actually think that maybe I was a worthless human being like everybody made me out to be.*
>
> *I was eating lunch in the cafeteria, nobody was sitting with me. I was alone at the lunch table and at the next table all my enemies, the people who made my life a living hell where just sitting there, not even bothered about the way they made me feel. I decided that it was about time I began standing up for myself and showing them that I was strong and wouldn't take their garbage any longer.*
>
> *I got up and around like usual for the rest of the day accept the only difference was I was trying to stand up for my rights. It was going to be hard to teach myself to fight back but I would eventually learn. The bell at three ten finally came and I was on my way out of the school when a group of guys started making fun of me and pushing me around. One of them stuck their foot in my path. This time I didn't fall. I stared them right in the face. I wasn't on the bottom anymore. I was learning to face up to my problems and deal with them.*
>
> *The next day at school the sun was out and the air was warm. It was one of the most beautiful days I had ever seen in my life. I was going to be just fine.*

If you examine this next example for depth of understanding, you will note a confusion at the level of fundamental comprehension. Taking other criteria into consideration, this paper was given a mark of 58%, from a school mark of 68%.

The Different Group

What a world to explore and today I will describe alienation and one instance from the year which is More Joy in Heaven.

Now that we are in a modern world and it revolves around us. To describe how Julie (Miss) and Joan were alienated by each other. It starts like this: Joan and Julie were talking as friends. Joan was trying to get Julie to listen to him. In Joy in Heaven Kip Carley is in a world where everyone dislikes him and wants him in the work force. In the beginning I am describing the base of story and then I will come about and reflect on the story of Miss Julie. The concept of the two stories put together are that the two stories are describing how the poor don't fit in with the rich class. How some rich try to alienate the poor by taking a way from the poor people so they can become more powerful. So if Julie and Kip were about to make a love couple it could not work out. It would not because Julie is from a higher class of life and Kip is living in a lower class. Kip doesn't fit into society because he robbed a bank and in the end he shot a cop. Julie living in the higher class has the chance of getting a higher education. Julie, Joan, Kip alienate each other because they are from different classes. Julie's father would not let her marry of lower class because maybe the father is strict and he doesn't want his daughter to take the same poor abilities of dealing with money. In Kip's family, Kip is accepted. But the main problem is that when you steal from society, you're a real criminal. Kip Carley stole from a bank and the media found out about it. Then he had all the people on the streets looking at him like he should be dead for what he did and not alive at all. Society thinks if you steal once you do it again and again because robbery can turn into a habit. In the end some of his friends told him that he planned the robbery. But in his case this other friends pressure him into doing it. When he killed the cop everyone turned against him. As soon as you are turned away from society it takes months or even years to be able to be placed back into society. To me Julie should leave Joan alone about the way he lives and she should try to fit herself in the same place as Joan or Kip. How do we avoid alienation, it takes a matter of time as I said before. Yes, it is true that we re alienated by rich people and some rich don't even care about the poor. I wish these two classes would fit together. I like to teach you something and that is that all of us are alienated in someway or another, eg. by different religion or drugs. Kip did not plan the robbery.

Generalizing characterizes much of the work in the average range. Little is substantiated or warranted. We are left with sweeping statements only. Many students appear to have great difficulty in warranting, or backing up, such general statements with relevant and specific instances.

Another weakness associated with generalizing is the risk of reducing ideas to a plot summary.

Finally, in the story Up Up by Roger Caron, he is alienated by society, setting and himself. He was put in jail as a teenager because he was caught breaking into a house. He grew up in jail, and in this way he only had a few friends, some of them very good. He could not get an education, and he did not learn how to cope in the real world. When he was let out, he could not fit into the society. He committed another crime, and was put back in jail. Fortunately, he found an education, and while he was in jail he became a book about himself. In this way, he was able to function in society when he was let out on probation and he broke free from the alienation.

5.2 Developing and Sustaining Ideas Creatively: Part 1

For each of the following texts, if you look carefully at the degree of development and the extent to which the ideas are sustained, you will see how each selection represents a designated mark range: *(Note: each mark is an average of the marks given to the two writing products.)*

WRITING DECISIONS

I thought about how I feel sometimes & how other people help me & vice versa

short story

people my age.

Tarla was "globally"

It was late June. Lydia (for lacking by this time had met, or at least noticed most of the other bugs in the garden.

The other bugs thought about her rarely and if they did, it was a passing thought, usually something like, "What a treat," or "Maybe she's shy. I really should try to talk to her sometimes."

But whenever a member of the tea clique, or one of those social butterflies tried to strike up a conversation with Lydia it usually ended up unsuccessfully, because she found their topics trite and uninvited. Eventually the other bugs forgot about her in the heat of the late July social season or realized she was a "loner", in their words.

That's not to say Lydia didn't have any friends. In fact, she had one extra-specially great bosom buddy by the name of Lesser, to whom she confided all her deepest secrets.

Lesser the Ebony lived on the other side of the garden from Lydia, in a sunlit grove amongst snake grass and other weeds. They had met in late June on one of Lydia's first "long distance" flights away from the garden. She had stopped to rest on him and to have a nibble of snake grass (her favorite) and they struck up a conversation and ended up talking late into the night.

Lydia could talk about anything to Lesser, but her favorite topic was how she was different, in looking, thinking, and acting from the rest of the bugs in the garden. She often had doubts as to whether holding on to beliefs as strongly as she did was worth it, and Lesser internally reassured her.

Sometimes the tea clique would swim by them in search of pollen. Lydia would crouch in Lesser's gummy hollyhollow and he would curl his petals around her, not because they were scared or shy but because they didn't seem to be interrupted by people who wouldn't understand.

Lydia quite often would sit and think by herself. She was twiddling her ladybug ears in a droolmop of water on a strawberry leaf when one of the tea clique, a worker named Helena, zoomed down and busily started collecting the bright yellow pollen that reminded her very much of Lesser's. She sat dead still and hoped not to be noticed.

The bee glanced up with a bored expression and jumped when she saw Lydia. "Jesus, Lydia, you scared the wax outa me!" What are you, like, doing here?"

Lydia blinked on. I am so glad to see you smile.

"I'm just thinking about stuff," she added diplomatically. "Isn't it a beautiful day."

"I must say it is great for my tan but pollen's getting hard to come by, we really need some rain."

Lydia couldn't think of anything to say so she didn't. There was an awkward silence as Helène filled her vacuum.

"Um, will we see you at the kiss tonight? Big party, lots of cute worker bees!" said Helène. She did the "Nudge, nudge, wink wink!" thing.

Yuck, thought Lydia. She couldn't tell if Helène was too embarrassed (or stupid) to notice that Lydia never went to their stupid parties or if she knew and was being nasty. She gave her the benefit of the doubt.

"Actually I'm not really into the royal jelly scene," said Lydia, picking the fuzzy things off her strawberry leaf. "And I'm kinda already busy tonight." She had just made a date with Dexter whether he liked it or not.

"Well, if you can, you should stop by, it'll be a lot of fun . . . see ya!" Helène flew off.

Later in the afternoon, sitting on Dexter's pollen button she lay back and contemplated her world, the garden.

"Puss, whuss!" she began. "These bees look so stupid when they're on royal jelly, all hyper and loud and they sing stupid rude songs, and she next day I'll go one and she'll say all proud of herself, 'Lydia, babe, didn't see you at the kiss down last night, it was great, and they all look terrible and hung over and then I hear 'Lydia, what got you, antisocial?' Den I hide yourself away, come out and have fun with us, you only live once.' Who knows, Dexter, maybe they're right. We're all going to die in a month or two, maybe I should cut loose once or twice before . . . before do you think?"

"They can do whatever they, how they want with their lives," said Dexter swaying in the breeze. "Buss around all day gathering pollen, there he shuddered with indignation) "and then blow their minds at night. But you, my dear, must choose your own path, you have the ability to overcome the ideals, and not be a dorcoum that way. You live your life . . . purely, know what I mean." And I have the greatest respect for that. You live the way you want, not the way they want you to."

Lydia absorbed it for a moment, smiled, and replied consistently, "Thanks, Dex."

The afternoon sun shone on her shell, and she lay in ecstasy on Dexter's silky white petals. They both dozed off in the last summer sun.

Dexter and Lydia's summer passed quickly. The more they talked, the more Lydia was at peace with herself and the more she felt unsure about doing her own thing. These conversations became less Lydia worrying and Dexter comforting and more interesting. Lydia would take off for a couple of days at a time, and come back to tell Dexter all she was from her ladybug's eye view.

By late August to early September the only time the bees would see Lydia would "bee" if they happened to "bee" flies by Dexter's petal.

Fall came on far too quickly.

Dexter was beginning to wilt and some of his brown-edged petals weren't strong enough any more for Lydia to sit on. And Lydia just didn't have the flight endurance she used to.

They spoke openly about their impending deaths. They would sit, shivering now, and talk about how great the summer was, and how much their friendship meant to each other.

A chilly September wind was gusting dead leaves and twigs and the occasional dead bug.

As Lydia sat on Dexter's petal, she spotted a bee slowly weaving through the air towards them. She couldn't quite make out who it was at first but, as it faltered mid-air just a metre away from Dexter and Lydia, she saw it was Helène.

"She doesn't look so good, maybe we should tell her to go back to her hive," whispered Dexter.

Just then, the bee tumbled from the air and bounced to the ground, obviously badly wounded.

"Oh no!" said Lydia, her heart skipping a beat. "This is terrible, we should get her back to the hive." Dexter: No! the dog is coming, what should I do?!! I'll bring her back to the hive!"

With a burst of adrenalin, Lydia leapt from her perch and dove towards Helène. In her blind excitement she caught a wing on a blade of cheat grass and sprained broken winged on the ground, centimeters away from Helène.

She flipped around, wild eyed, trying to fly away, get away from this slobbering beast coming nearer and nearer.

Dexter stood on helplessly. A tear rolled off his petal and dropped to the ground.

"Lydia!" he cried, his voice tattered, wailing. "Lydia, do you understand now? Can you see the truth?" This is the answer . . . Lydia, I love you."

Lydia could now hear the dog clearly.

"Dexter. Thank you Dexter. I love you too."

The dog ate upon Helène and Lydia now, but the last thing Lydia felt was the remainder of Dexter's pollen, from the gusty fall breeze, settling over her body.

This poem I wrote while in the exam room but don't mark it if it's either the story or the poem.

Poem to the men in my life -

And now all I've got is a cold
from that spiral starry
night,
and some flashing angry
moments,
and that forever feeling
of inadequacy.

Overall School Mark: 84
Overall MEQ Mark: 90

WRITING DECISIONS

This is the Time

Overall School Mark: 79.5
Overall MEQ Mark: 85

WRITING DECISIONS

Briefly tell how the idea for your writing emerged from your readings and discussions.

In the stories dealing with Boredom I was aware of how little kids always have an Old man act.

FORM e.g. story, letter, play, poem, essay, song, etc.

this essay article

INTENDED READER, AUDIENCE e.g. myself, teacher, class, friend, pen pal, the public, etc.

readers for our paper

POINT OF VIEW FROM WHICH YOU WILL WRITE e.g. author, persona, character, group, etc.

of

IMPRESSION you want to create or IDEA you want to convey Children must be aware to stand their own ground against others

TITLE A child Alone

A child Alone

It's been called a perfect state of innocent bliss. A period of never having things more adversely or anguish than a scratched knee. I can personally see having come to an end in this period of life just recently, that the people who say this have never been children.

They seem to have forgotten things called germs, or even the people who supposedly carried these germs were always the losers. With no teaching, kids pick up the idea that an outcast must be made. This outcast being the perfect outlet for all the hate and prejudice that they witness in the world yet they are incapable of understanding or fighting these prejudices. The person who is hurt the most in this is the outcast. Alienated by their peers, these children are permanently self conscious and may not come out of a self preservation shell untill they are much older and at times never.

This problem is caused by society's ignorance. We allow it ignores the way kids pick up everything they see and hear, not always bothering to understand everything. The young mind is quite impressionable and we let it be polluted by many adult stereotypes, not pausing to consider the kind of society we are creating. Then when a child has been stamped permanently with a number of certain aspects that are different for the people around him, we blame him for becoming what society created.

Children don't understand what is good or bad. They pick up the idea of outcasting individuals. For some reason children hate built up enough spite and hate, that by the time they are put together as a large group (school) is a good example), they single out of work one of their race as an outcast. With no experience on the matter, their ever changing emotions come out as a steady stream of abuse on certain left out individuals.

Although they can affect the losers, and the children who participate in the alienation, the ones that lose out on all of this are the outcasts. These children lead miserable selves. They are everyone around them having fun while they are excluded by their peers. This alienation occurs as a cause of mostly physical differences. These differences can be as simple as being overweight (although not easy to change), or as complex as a missing limb. Being teased like this is usually permanently scarring, making the kids self conscious of themselves and the aspect they were teased about.

This behaviour is carried as the years on, at least as we all have been. The losers often grow up regretting what they've done, although helpless to stop the effects of this behaviour. These people become adults, forget about how children can have problems, and consider why their neighbour is anorexic.

Overall School Mark: 70
Overall MEQ Mark: 77

• Writing Decisions chart not completed.

The Last Summer

The summers are very short here in the Yukon. The sun is warm on my old bones. But the wind gives a cool reminder of what lies ahead. We are almost to the valley where we will spend the winter. And to end another summer, my last summer.

The pack milis around slowly. Half grown pups wrestle and nip at each other. Their mothers close by alert for any danger. Tachuk, Annuk and Tannaka and all the rest of the males lounge in the tall grass. As I look out among the valley Tachuk comes to my side. He sees me shiver in the breeze, my fur isn't as thick as it used to be.

"Barrick, you know why I am here."

"Yes."

"Then you know Annuk will challenge you before the winter winds come."

"Yes, I know."

Annuk is the one who wishes to lead my wolfpack, he will have to fight for it and he knows it. Yet he is young and strong and I am old and losing more strength every day.

We moved southward the rest of the day to get down to the valley. I wanted to stop and rest by the river but there will be plenty of time for rest, first we shall find shelter among the rock beds.

Tanisha came to keep pace with me as we all had trouble getting over the rock's. She was not like the others, she had respect for me as her leader and a friend. More and more I was becoming disconnected with the pack. We all got settled for sleep. I slept well but not at all ready for what was awaiting me as I woke.

I rose to my feet and stretched my limbs to my surprise I felt no aching. I went outside my cave to find Annuk waiting for me in a fighting stance. He was quite an intimidating site. For a wolf he and I where the same size. An equal match in size but he is younger, faster and most likely stronger. I had to be smart. He came at me full force. To my surprise I reacted swiftly and dodged him. He crashed to the ground.

He was mad now he lunged again, this time my legs were not as quick to react. We tumbled to the ground knocking the wind out of me. Clawing and using his weight and strength pretty bad. His jaw clasped firmly upon my neck. He had me on the ground I gave and lay still. It was over. The pups would look up to Annuk now. He was the new leader now. Next spring he would chose his first mate. I would find my place to be.

Overall School Mark: 61.5
Overall MEQ Mark: 62

• Writing Decisions chart not completed.

Dear Journal,

Today was my first day at school and instead of being motivated to go, I was feared by not being accepted by the white people. I did not know that being an Indian would bother other people so much. As soon as I entered the classroom people started to throw things at me and called me names and told me to go back where I came from. Thank God the teacher came and stopped the condition.

At lunch time I ate with the other immigrants. We had a table for ourselves. No one wanted to sit at our table. Everyone looked at us and laughed and made jokes about us. We did not do anything because we were all scared, we would not fight because we were outnumbered. We were constantly being alienated. We wanted to go see the principle but one of the white people found out and told the others. They said that if we told, they would cause more problem.

Everyday would be the same story. I don't know why there are so many people in this world who are a bigot. It's not like we wanted to take over the school. We just wanted to fit in, to treated like an equal.

Everynight I go to bed crying because I didn't want to attend school. The following day I would be afraid of what would happen the next day. I would plead with my mother everyday, saying that I didn't want to go to school. But she would insist that I should go to school and fight this problem. She would always say "never run away from your problems because it's not a way to solve them. I took my mother's advise to stay and fight for what was right. I knew it was going to be a struggle, but I had nothing else left to live.

I stopped giving money when they threatened me for it. I started staying in the areas they told us we weren't allowed to be in. It was a hard struggle but it was worth it.

Slowly as time would go by things gradually changed. They stop fighting us and started to accept the fact that we weren't going anywhere, that we were here to stay. I felt good about things again. I was more motivated to attend school.

Eventually once the white men got to know us better, they realize that we just like them. Even if our race is different. If I had to do it all over gain, I would stay and fight.

Overall School Mark: 68
Overall MEQ Mark: 53

5.3 Developing, Sustaining and Interrelating Ideas: Part II

The writing for the transactional function of language required all students to incorporate applicable ideas drawn from the year's work with ideas they used from the Resource Booklet. Thus, an additional requirement had to be met: an ability to interweave or synthesize ideas drawn from more than one source, develop an individual viewpoint, and "make a case", while selecting appropriate references to apply and sustain the viewpoint proffered. Criterion Two looks closely at these abilities.

In general, this section's requirements tended to lower the overall mark. The operations of developing, sustaining and interrelating an individual point of view for the purpose of informing the intended reader are, on the whole, not done well.

The following examples illustrate marks within and across the ranges.

• Planning chart was incomplete but evidence of planning existed

Final Work

"Alienation is a recurrent theme in literature, history and human life," says Eva Taube in an adaptation of her essay "Alienated Man". That quote is most definitely true for literature, as can be seen by the frequent use of alienation in literary works. This essay will discuss and contrast two main symbols of alienation, the first from works in the Resource Booklet and the second from works studied this year.

The first symbol of alienation is that of windows. Windows appear in almost every piece in the Resource Booklet. However, they are most evident in the works "A Field of Wheat" by Sinclair Ross and "Government Bureau" by George Tasker. In "A Field of Wheat", the windows are a physical barrier between nature and civilization. In this way, they symbolize the alienation of man from the land and from the earth. When the windows break during the storm, the stones pour in and

> "[...] lit on the stove and there set sizzling steam. The wind whistled pots and kettles off their hooks. [...] crashed down a shelf of lamps and crockery."

Eventually, once the barrier was gone, the storm ruined the alienation by destroying the human trappings which separated the family from Nature. When Martha places a blanket over the window near the end of the story, she is re-establishing that barrier and refusing to give in to the land.

In "Government Bureau", the windows are again a physical barrier, but this time between a government and its people. In this case, the windows are frosted with only a small circle which allows very little real contact. The alienation comes about because the barrier does not permit communication. It can also be thought of as an alienation of two groups of people due to an inability to establish contact because of a physical barrier, specifically, a window.

The second main symbol is that of cars, most obvious in the works The Great Gatsby by F. Scott Fitzgerald and Death of a Salesman by Arthur Miller. In both works, the car is a symbol of change and of the alienation that is a result of this change. The car represents technological advancements, so an inability to cope with modern technology and change often manifests itself as an inability to control the car. Neither Jay Gatsby nor Willy Loman are able to deal with changing social values, thus their difficulties with cars. This inability to cope leads to an alienation from the real, modern world. Gatsby owns many cars, but drives carelessly. Although Daisy is the one driving at the time of Myrtle Wilson's death, his inability to retain control is telling. It is this accident with the car that leads to Gatsby's death, but his more symbolic defeat is by the forces of change.

It is an accident with a car that causes Willy's death as well, but in a different manner. Willy is unable to cope with the evolving world — as can be seen by his problems with the tape recorder — so he commits suicide by crashing the car, thus letting the new technology defeat him. His troubles driving are representative of his alienation from those around him and his difficulties in dealing with them.

In both cases, the car can also be seen as a physical barrier between people, separating and thus alienating them.

The two symbols — windows and cars — are quite similar in that they are both manmade. Alienation is thus classified as a human characteristic and not as one inherent within Nature. Both can also represent physical barriers, although windows much more so than cars. Cars are more frequently used to suggest alienation due to rapid technological and social change. The cars also symbolizes a means of escape from these changes, thus a further alienation from society.

Both these symbols represent alienation and both are recurrent symbols in literature works read this year. As can be seen through this discussion of symbols, "alienation is a human emotion we all share at one time or another..." (Eva Taube, "Alienated Man").

Overall School Mark: 88
Overall MEQ Mark: 95

WRITING DECISIONS

CHOICE (Check one) 1 ___ 2 ___

BRIEFLY STATE YOUR TOPIC

___

___

TITLE (if any) AND GENRE (MEQ) OF ESSAY

___

INTENDED READER / AUDIENCE (e.g. classmates, teacher, MEQ examiner, etc.)

___

WORKS CHOSEN TO BE USED AS REFERENCE

The Great Gatsby - F. Scott Fitzgerald

"The Death of a Salesman" - Arthur Miller

"A Field of Wheat" - Sinclair Ross

KEY POINTS I WANT TO MAKE ___

Alienation due to failure and disillusion

A common theme found in both the literature studied and works studied this year is Alienation. In the novel "The Great Gatsby", by F. Scott Fitzgerald, the drama "The Death of a Salesman", by Arthur Miller and the short story "A Field of Wheat", by Sinclair Ross, the alienation experienced by the characters is due to failure and disillusion. During this essay, the author will point out several similarities between the different works, as well as discuss the alienation endured by each character.

In all three of the works mentioned above, the theme of wasted lives and of hopelessness is present. In "The Death of a Salesman", Willy Lomon is lying to himself, and fooling himself, making himself and others believe that he is a well liked, respectable salesman. He will not accept the fact that his career has been a failure, and that he will never be a successful business man. He is living for something that isn't real, and it is destroying his life, and the lives of his family. In the case of Jay Gatsby, he also spends his life living a lie, going along with the distorted belief that money will bring him happiness. Naively believing that wealth would win him Daisy's love, Gatsby spends his entire life establishing a false identity, and displaying his wealth, in vain, for whom at his death, Daisy does not love him, nor does anyone come to his funeral. This epitomizes the absence of accomplishments and of achievements, during his most tragic lifetime. In Sinclair Ross' short story, "A Field of Wheat", John's life is also wasted, for he is living in a world of illusions, and refuses to admit to himself, or to his wife, that their crop of wheat is dying. This misconception is corroding John's character, as the narrator points out: "She had loved John, ... had stood close watching while he died - slowly, unbelievingly, as the parched wheat died." John is living for something delusive, and is not strong enough to accept reality.

Another parallel between the three works being studied, is the presence of never ending struggle by all three characters. Willy Lomon is constantly contending with the fact that he isn't well liked, and that he has been cut back to working on commission. He is struggling to earn a respectable salary for his family, while at the same time struggling to disguise the truth about himself, for the sake of his own pride. In terms of Gatsby, he undergoes endless inner turmoil, due to his undying love for Daisy, and the fact that she doesn't love him. He struggles with maintaining his false, superficial image, so that he may fit in with society, and escape his own loneliness. John's struggle is one that is more laborious, as he spends endless, futile, hours working in his fields, in an effort to have a perfect crop, that will make his family proud. "... the wheat allotted no respite. Waiting and unending it was struggle ... not heroic struggle ... but a frantic unwinding one."

A final similarity found in these three works is the failure of the American Dream. All three of the characters are just on the brink of realizing their dream, when everything falls apart. In Gatsby's case, the dream he desires the most is to have Daisy's love. Credulously assuming that money would win him Daisy's love, he spends his entire life acquiring wealth, only to find that Daisy's feelings have not changed, and that after all he has done, she still does not love him. Willy Lomon's dreams are shattered by the fact that he has not become the [illegible] successful business man that he had aspired to be. Willy's failures are two-fold however, because of his son Biff's failure to achieve the "American Dream" as well. Willy becomes so determined for Biff to become prosperous, and respectable like Bernard has, that Biff failure to do so, is too much for Willy to bear. John's dreams are broken with the destruction of his wheat fields, and the loss of hope for ever coming up with a rich crop. John has devoted his entire life to working in his fields, but never once has he come up with a crop that he could be proud of. As the narrator says: "He had had his share of failures and setbacks, if ever a man had, twenty times over."

Due to the immense setbacks experienced by Gatsby, Willy, and John, these three characters have found themselves alienated from society, from their families, and from themselves. Their inability to accept reality, forces them to live in a world that is hallucinatory, and unrealistic. They alienate themselves from the truth, and from their present situations. It is in this way that they are all victims of hopelessness, and have lived wasted, tragic, lives. They are alienated, due to their failures and disillusions.

Overall School Mark: 79.7
Overall MEQ Mark: 85

WRITING DECISIONS

CHOICE (Check one): 1 ✓ 2

PRELIMINARY YOUR TOPIC

[illegible]

[illegible]

INTENDED READER AUDIENCE [illegible]

[illegible]

[illegible]

[illegible]

KEY POINTS I WANT TO MAKE [illegible]

[illegible]

Good Copy Final

Many people are effected by the society in which they live in. For my transactional piece I will make an analysis of the settings of five stories or more and how the characters in each story were alienated.

In the novel Saint Joan by George Bernard Shaw, a male dominate society alienates Joan because she is a young girl who wants to go to war. The male dominate society expects women to stay at home and bear children. The society can not understand why Joan wants to go to war so the alienation of Joan is done by treating her like she is crazy. This example of a male dominate society is also depicted in the poem Digger Mitchell by Estelle Like, this poem shows how in some societies men are treated with more respect than women and that women do not have a mind of their own.

In the novel More Joy in Heaven by Morley Callaghan, a small town in which every one acts the same has the same customs and religion, is unable to accept it when an ex-convict is released from prison and return to the little town. The society puts some much pressure on every one to be the same as everyone else, that they end up alienating Rap Caley, the exconvict because he's different then them. This also relates to the short story Difficulty with a Bouquet by William Saroyan. As a result of the society in which Neal and Miss D. live in they stop themselves from doing each other or doing nice things for each, because they feel that if they go against the beliefs of the society they will be alienated by that society. Although as a consequence they end up alienating themselves from each other.

House a short story by Jan Rudz expresses how one society can not mix with an other. In this story a family moves out of there community and into a richer urban or sub urban community which refuses to accept them because of their differences. The new community feels that the family is not up to their standards and therefore the family will ruin their society. In the excerpt from Miss Julie by August Strindberg a poor boy falls in love with a high class society girl. The girl toys with his emotions and then is force by her society to alienate him because he's not up to the high standards of her community.

The elderly are often alienated by society. In the short story The Forsaken by Duncan Campbell Scott, an elderly women is left to die because she is considered to be a burden on the family. This Inuit society believes that once you are old you are no help to your family and that you should be left to die. Even though we ourselves are not part of the Inuit society and do not believe in leaving our elderly out in the cold to die, we still treat them as though they are of no use to our society. This is suggested in the poem Untheard it a tragedy, nothing by Francis Sparshott, in which they lock up their elderly in special homes.

Holden the main character in the novel The Catcher in the Rye by J. D. Salinger lived in a society that could not come to terms with Holden's search for identity and as a result they continued to alienate him.

The poem The Sculptor expresses how things are often alienated because there not perfect and if they can not be identified then they must be worth nothing. Just as Holden was alienated for not having an identity.

Overall School Mark: 80
Overall MEQ Mark: 65

WRITING DECISIONS

CHOICE Check one: ① _____ ② ✓

BRIEFLY STATE YOUR TOPIC
My topic is people who get Alienated in society

FORM e.g. [illegible]
essay

INTENDED READER / AUDIENCE e.g. [illegible]
teacher

WORKS CHOSEN TO BE USED AS REFERENCE
The Great Gatsby - Miss Julie
One Flew over the Cuckoo's Nest
Overheard at a Taxpayers meeting

KEY POINTS I WANT TO MAKE 1001 people get alienated & nobody wanted him until the people with jobs start feel ashamed to up everyday to turn or they should be - rejected like this

My topic is about people who get alienated by society, because they feel ashamed of who they are or they feel rejected. Sometimes they have a mental disorder or loss of memory. I'm going to use the resource booklet, and work studied in class for reference.

In this paragraph I'm going to use "Overheard at a Taxpayers' meeting", from the resource booklet. They are alienated from society because they are treated like they are poisonous. People don't want them because it isn't respectable, because they are embarressing, abnormal. These elderly people are always inside doing dishes. They feel rejected because they want freedom, they mutter "This is my life". The reason for this awkward behaviour is because they want to live their life doing as they please. They want to get out and smell the fresh air, instead of seeing walls, and being lock inside day and night. The want to be able to see the world before they die.

I think One Flew over the Cuckoo's Nest would compare with Overheard at a Taxpayers' meeting. The reason for this is because they are both alienated by society. In One Flew Over the Cuckoo's Nest they are in a mental ward. As soon as McMurphy had arrived to the ward, he put life into these men. They learnt how to speak for themselves and stick up for what they believed in. They learned to be themselves. These people are alienated because they have mental disorderment. I find that they should get the same treatment as every human being on earth.

From Miss Julie. This is about a guy who was poor and he was in love with a rich girl. He was alienated because he wasn't rich. He try to do things for her but she would except him because he wasn't good enough for her. He loved her so much that he couldn't eat or drink. He was determined to die if he couldn't have her. He wanted to die beautifully and comfortable without pain. He had no hope of winning her love.

I think the Great Gatsby would compare with From Miss Julie. The reason why I think this is because they both were rejected and hurt. They both died, and so did their dreams. They both were in love with a rich women.

My Conclusion is that people should treat ever human being with respect, no matter if they have a memory loss or they are handicap, because everybody has feelings deep down inside of them.

Overall School Mark: 60
Overall MEQ Mark: 62

WRITING DECISIONS

CHOICE: Check one! ① _____ ② /

BRIEFLY STATE YOUR TOPIC: Different kind of Alienation and the difference & similarities in literature.

FORM: as [illegible]

INTENDED READER/AUDIENCE: as [illegible]

WORKS CHOSEN TO BE USED AS REFERENCE: Novel of The Flies That we read in class Bible

KEY POINTS I WANT TO MAKE: Why is alienation so difficult to describe

Different kind of Alienation

We are born in an alienated world. Which this could be harmful or beneficial. In some ways it is destructive both to the people and to the society we live in. It may lead to destructive individual behaviour and personal maladjustment. Alienation envelops from a realistic relation, either through an absence, a loss or a rejection. We can be alienated by ourself, fellow, work, family, God, society. The way we feel tell us the different kind of alienation we are, and it vary from time to another.

There is different kind of alienation like love, very strange but true, in "Difficulty with a Bouquet" Soal feels happy he wants to share his passion of love and happiness to miss D. But then has a evil thought about how she might think of him, but at the same time she wants to get to know him but is to shy and embarasse. They are both alienated from each others which cause sort of a barrier on them from knowing each others.

Alienation is good in a way that we are all unique, we are all different no one's is alike. But the bad thing about it because we are unique and different others might not like for what we are.

In "King Richard III" Richard, Duke of Gloucester has an handicap problem. Therefore he is rejected by the society. This show the alienation in the society because he has a physical problem. The society show an act of non acceptance to the unnormal person.

Overall School Mark: 62
Overall MEQ Mark: 49

5.4 Engaging the Reader: Committing the Self

Engaging the reader and committing the self were facilitated, in this Part I sample, by drawing on personal experiences.

Behind The Strong Line

Adolescence is always looked upon as such a troublesome time, consisting of pitfall after pitfall in what seems a never ending journey towards that plateau we all aspire to called adulthood. These are the lonely times. At this point, we are in a constant quest to "relate" to everyone else, in order to avoid being left out or noted by our peers as "different". The ironic thing is, in doing so, we only give ourselves another feeling of isolation, and usually neglect the fact that it is more important to relate to ourselves first. Looking back upon my recent adolescent years, there is one event which reminds me of this feeling of alienation, and now teaches me something about what really matters.

"Stupid S.Q." I'm not sick of them. They have no business being here." My cousin grilled, peering out in his blue metallic hearing me as the lowly passenger, afraid of the enemy beside her. She had just pulled out of an S.Q. barricade, S.Q. of course standing for what was known as the enemy to anyone of Indian blood in Oka, the Société du Québec. It was mid-July, only about one week after the famous violent confrontation between Mohawk warriors and provincial police in a stand off to save what was traditionally Indian land. The July sun blazed down upon the car, seeming to weld the car's vinyl onto my skin every time I came into contact with it. The heat only seemed to add more energy to the air, heightening tensions and diminishing all reason.

"They're just not for blood, them. See how that guy honked me?" I repeat, I'm just speaking my language!"

"Yeah, they're real creeps, eh?" I said in response, as I noticed he was expecting me. "Well, there was that one guy ..."

"What?" My cousin turned and said, with a hostile glare.

"Never mind..." I replied, realizing I was talking ahead of my reason. I still wondered, however, why my cousin pretended he couldn't speak French to the officer. I knew he had at least a dozen French friends in the village, yet he spoke only English to police, who all had considerable difficulty with the language. Better not ask, I thought to myself, he'll only think I'm stupid. So, I resorted to watching the barren fields outside as we passed, full of clumps of decaying plants, ignored because of the present events.

We pulled up to "The Point" ... the traditional ground, and were instantly greeted by many more, each donning long hair and headdress. These were my friends.

"Hey! How are you guys?" My cousin exclaimed.

"Okay, man," the guys almost simultaneously replied. They all huddled around us, patting my cousin on the back, as if they had known him for all their lives. They rarely looked me on this point. More eyes crowded from the bushes, chanting me, as they seemed like sly animals stalking their prey.

"So, you gonna join us tonight?" they asked my cousin, tightening the crowd around us even more. The atmosphere was tense, as if the survival of every living creature depended upon his reply.

It seemed as if I was the only one to have sensed this feeling, as my cousin quickly, and almost too eagerly, replied, "Of course, man. I'm standing up for our rights. Down with the S.Q. If those buggers try to storm in, they're all dead!" With that, all of the guys cheered, and a little tension seemed to have been lifted from the scene. The circle was widening again, and I noticed sweaty hands loosen their clutch from the guns and knives placed in them.

"So, who's this?" One of the larger men finally asked, looking over at me with an eye similar to that of a trout.

"That's my cousin, guys. It's okay she's cool. Just like one of us, right?"

"Uh, yeah. I'm Indian too." I responded. Thankfully, my comment was greeted with great cheers from the guys. I guess at that time they found it quite amusing. This gave me a chance to wipe off the beads of sweat which adorned my forehead.

"Them S.Q. guys, they're buggers, eh?" another asked. He must have noticed my unease after the last question.

"Well, they're not the ..." My tongue froze for a second. The group seemed to get closer and closer in. I felt like a fly in a net, trapped with every which way inclined. The stares seemed to get colder and harder, and I knew the guns would be used again. I thought of the officer who had let my cousin and I by. His actions were calm, his patience was admirable, and his "cool stance" mine was resistant. His only weakness was the paleness of his skin, but I hadn't realized that. I looked up again, only to find that my air supply had been cut off more. I glanced to my side, only to find my cousin giving me an anxious look.

"Well, they're ... Yeah, they're quite the little buggers, aren't they?"

The air seemed to be released again, suddenly, with the completion of my reply. Some men retreated, chuckling over what I had said, once again finding it quite amusing. I looked around, over my shoulder, peering through the crowded woods, which didn't seem so crowded anymore. I seen that curiously for the place the police officer had been shot the week before, and personally I recognized a face from leering ahead and under the cluster of trees. For a second at that time, I sensed that host, as it was alone, with threat, and belonging the rule of nobody.

or addressing universal experiences.

Final Product *English Language Arts Sec*

Grandmother

She sits forcibly in her chair in front of the TV
As we pour in — her loving relatives —
To brush faint, hesitant kisses
On her faded rosepetal cheek.
She barely acknowledges us,
Her mind caught in a game show trap.

Her grandchildren, the fast-paced teenagers, regard her
With contempt for her slowly decaying corpse.
Her children look at her, mystified.
"Can this really be our mother?"
They say perplexedly.
"She was so young and beautiful once."
Once.

And underneath it all, our barely concealed fear.
The fear that we of the rosy cheeks
And laughing lips and active minds and nimble bodies
Will one day become this,
This slobbering, senile half-human
Who lives only for Donahue at one
And Oprah at four.

And me? Her youngest grandchild,
Who was always her favourite.
When she still knew what favourite was.
I sit down beside her and brush her white wisps.
Her nurse spends very little time on her hair.
And she used to be so proud of her thick locks.

After all, she's still my grandmother.
And she isn't quite gone yet.
Yet.
Then she drools on my hand.
Apologizing with an idiot grin.
And I turn away in disgust.

Sincerity, or a writer's commitment to a viewpoint, was evident. Examine this next Part II example, where, in spite of weak mechanics and language deficiencies — especially a spelling problem — there is a genuine attempt to make links between two texts and to organize the structure of the text accordingly:

In this essay I have chosen "When Legends Die" as my first topic, from work I studied in class. For my second topic I chose "King Richard III" as my work from the resource books. In When Legends Die Tom was rejected because he was Indian and in King Richard III, he was rejected because of his deformaty.

Topic 1 – "When Legends Die" is a story about an Indian boy named Tom, that when his parents died he was forced to live on his own, until a man named Blue Elk came and tried to make Tom learn the White mans way of life and to forget about the Indians way. The nature of his alienation is that he is an Indian and that no one likes one way of life, the Indian way. Eve was to be excepted. Tom must learn the White mans way of life and leave the Indians way.

Topic 2 – King Richard III is a story about a man, who was born before his time and because of that he was formed with a deformed figure. Because of his deformed figure he was alienated from the rest of the world also because he was hated by people. He started to treat them the same way. He didn't want to be a bad person, but he had to change his way of life to adjust with his future life or depending on some except himself and living rejected by people because of the way he looks. The nature of King Richards alienation started when he was born before his time and formed deformed. His deformed face is the cause of his alienation. By listening to this story, I understood that his deformaty is his problem of being rejected.

The problem of alienation in general can be so difficult to over come in "When Legends Die" for Tom to be excepted to the white mans way of life, he had to leave his Indians way and change to the White mans way. It was so difficult to overcome alienation for him because not only did he have to change culture he had to change into a totally different person. In the maority of the time when someone does change into a different person, he starts to alienate himself because you aren't yourself. In the story of "When Legends Die" Tom must of hated his new life because at the end, he went back to the Indian way of life.

Topic 2) "King Richard III" it was also difficult for him to overcome alienation, because he didn't change into a better person but into a person he didn't want to become. He was forced to become mean at first he tried to be excepted but because of his deformed figure he was alienated. People hated him for being deformed, so he started to hate people and lived in a world by himself.

I have chose these two topics, because I think that they both had alienate alienation in our society today also because they both people that act like people are the same, there is always something different about the next guy. Conclusion: We judge people by mere appearance and not what is inside of them. That is why we have a bad society like we have now.

6. CRITERION THREE

"The student's work shows an awareness and an application of the requirements of form, task demands and organization in writing."

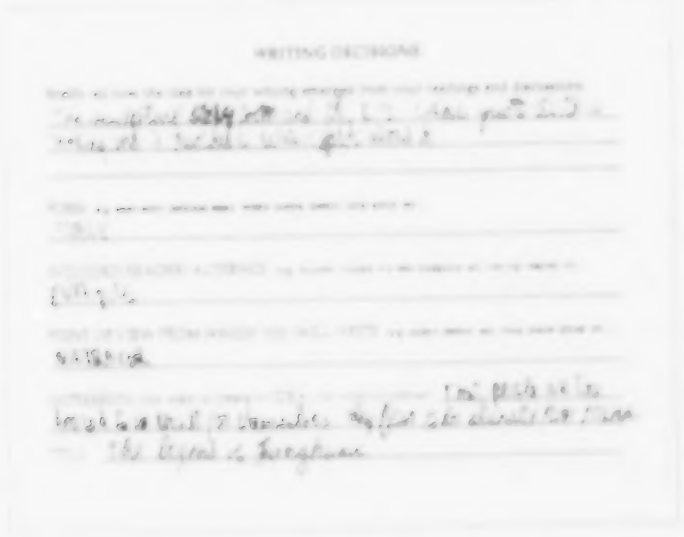
Three elements constitute this criterion: knowledge of the chosen form's structural features, meeting task requirements and use of organizational features that are clear, logical and purposeful to the writing.

A major difficulty emerged in what appeared to be the "personal" essay. Many students relied on the essay form in both the poetic and transactional functions of writings. In doing so, the ultimate purposes of these language functions — each distinct — tended to become blurred. A personal essay was expected to be more informal and as well, entertaining. Often it was not.

Confusions arose with technical aspects of form. Point of view, for example, was not understood.

Students did take risks, however, and, even in an examination context, many students dared to "go for broke" and commit themselves to some of the more specialized forms.

6.1 Willingness to Commit to Form



The Legend of Fanghauer

Once, long ago, there was a baby born in the ancient town of Nesmore-sur. The baby was very special and the wise predicted that some day he would defeat many a greatest enemy and liberate the village. The town rejoiced, they had a reason to celebrate. The town named the child Fanghauer, which means "enlightened one".

The years went quickly on by and young Fanghauer was loved by all. He was strong, handsome, athletic and powerful. However, he was by no means an ideal citizen of the town. He was constantly questioning the old fashioned traditions of the town and their outdated morals. Strangely enough, no one thought badly of his questioning because he was Fanghauer and looked perfect. This continued for several years until he turned eighteen and was awaiting his passage into manhood ceremony.

The whole town had gathered together for the ceremony and had prepared a feast for afterwards. Fanghauer entered the ceremonial area and a shocked, outraged gasp ran through the crowd. He had broken the town's most sacred taboo. He had not worn the traditional headress of the village and was wearing his own crown. His hair was long and unbraided. After a few seconds of awkward silence, a man spat on Fanghauer, cursing him. He shouted "His name is no longer Fanghauer, it is now Longhair." The villagers laughed and banished him from the village.

For sixty years, nothing was heard about Fanghauer. For sixty years the town had been experiencing horrible difficulties. Storms constantly ravaged their crops and there were several famines during which only Death was having a good harvest. All these misfortunes were placed on Fanghauer. He was cursed by all for having brought calamity down on them.

One day, the Prince of Nesmore-sur was lost in the forest. He then found a huge cave that was inhabited by an old man. The Prince rudely demanded shelter for the night. The old man invited him in. The Prince was astonished by what he saw. The cave was more beautiful than his palace. What really caught his eye were the beautiful sculptures all over the cave. They were all beautiful, exquisite and kept screaming to look at. The Prince was flattergasted and examined the sculptures all night with tears running down his cheeks.

The next morning the Prince arrogantly demanded that he be given a sculpture. The old man agreed, but told him that it would take a week for him to make a sculpture that was worthy of him. The Prince agreed to come back in a week and warned the old man that he had better have the sculpture ready. Then the Prince returned to the village.

The Prince's encounter of what had happened to him spread through the town very quickly. Everyone eagerly awaited the day when the sculpture would arrive. An unveiling ceremony and a feast were organized. The town was breathless, living for the day the sculpture would arrive.

The old man worked non stop for days trying to create the sculpture. He poured his heart, soul, sweat, blood and tears into his creation. Finally, it was almost ready. A few more strokes of his chisel and it would be finished. Wracked with pain, the old man continued. Immediately after his final stroke, he keeled over, dead. His soul entered his masterpiece.

The Prince awoke early. It was finally the day. The sky was a phenomenal garden this morning. The sun was swallowed up by the huge black clouds. The Prince took no notice. He got a few of his servants together and they went to get the statue. Without looking for the old man, the Prince arrogantly threw a sheet over the sculpture and brought it back to the village. The whole town was showing with anticipation.

Finally, it was time for the unveiling. The whole town gathered at the ceremonial meeting place and waited for the statue to be unveiled. Arrogantly the Prince approached the sculpture and removed the sheet. The crowd was stunned, speechless. The statue was so beautiful that it broke hearts just to look at it. It spoke of a sadness so profound that the crowd quivered.

The statue was of a gigantic, graceful, white marble dove. It was breathtakingly beautiful and its eyes were full of sorrow. What shocked the villagers was the fact that was trying badly to fly. A long thick rope of blond hair tied the bird's leg to a pole. The bird was grounded and could not be free. Finally, someone asked where the old man was. Arrogantly, the Prince said "Who cares? We have the sculpture."

At that precise moment, a large crack was heard. The long rope of hair had broken and was dripping blood all over the ground. Another loud cracking noise was heard and the sculpture of the dove started flying. It was free! Then, suddenly, the dove grew wings and claws and metamorphosed into the whole town. Once it was finished, it returned to its perch and became immobile again. Fanghauer had finally fulfilled the prophecy. He had defeated man's greatest enemy, their mindedness. Ever since then, the word "warning words" is used to describe someone like the citizens of the town in Nesmore-sur.

The moral of this story is that if one attempts to change the nature of their appearance, one cannot and may still receive a sudden retribution.

WRITING DECISIONS

Level C/D

PART I — Section B

The Knight

The normal hustle of daily business at the office had long since died down to the low hum of the ventilation system. Darkness had fallen outside and, one by one, as the working day came to an end, lights were turned out and shadows grew and deepened.

The 5th floor was a sea of shadow, but here and there, lit by an individual desklamp in the semi-dark, George leaned back in his chair and rested his feet on the edge of his desk, a half-read report in his lap. His gaze wandered idly over the desktop mini-blinds, small flashes of red or green visible as the telephones and fax machines and computers bleeped occasionally in their sleep.

That image of the sea stuck with George, and a morning church hymn, a map he had once seen, dragons before the time of the Great Explorers, and a warning placed at the edge of the world where the waters of the great ocean spilled into the void of space, a warning which ran: "Here there be Dragons."

George smirked as he looked out the window into the face of a more serpent which adorned the wall of the South wing, immediately opposite the office building.

This dragon was not the dragon that lived at the edge of his ocean. No, his dragon lived boldly on the streets, stalking the way through the heart of the city by day and long into the night. A dragon that would swallow him up were he not careful. An unpredictable stream of individuals, which, when combined, created the constant crowds of people walking by on the sidewalk below.

He was now standing at the large window beside his desk, glad to have glass and distance between him and the Evening sight set off. Even from five stories away, the sight caused a shiver to run down his spine. He hated crowds. It wasn't a phobia — he wasn't petrified at the idea of being in a large group of people, it was simply that somehow sense of loneliness he always felt in such situations that made him so uncomfortable. He couldn't explain why, but he always felt more at ease when he was alone with his thoughts.

George smiled again as he looked down upon the masses. He would wager that the majority of those down there were they placed where he was now, would feel sad or uncomfortable to be among them.

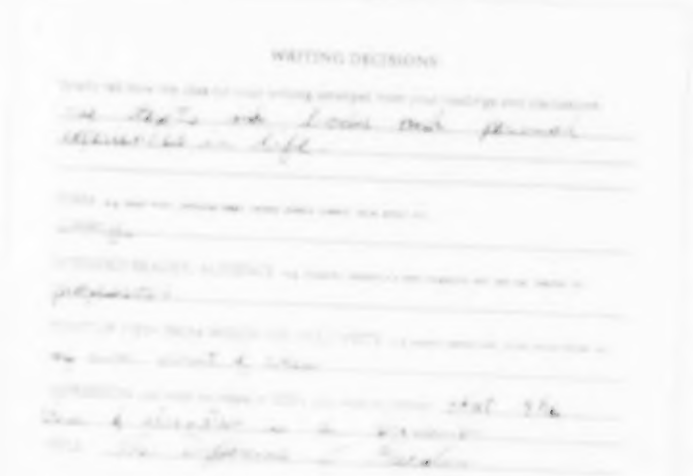
George turned away from the window to wander among the shadows, strolling between desks and partitions and through many corridors. He didn't care where he was going, he just wanted to stretch his legs, and be alone with his thoughts. He dreamed of the day where he would earn a boat of his own and set sail for the high seas. The thought of such adventure did not bother him one bit. At times like these he yearned for it.

He made his way back to his desk. He was beginning to feel very tired now, so he decided to call it a night. He gathered his work, and armed only with his dreams and his goals, George prepared to do battle with his dragon.

6.2 Confusing Language Function and Form

The following example, written in the poetic function of language, borders more on the formal essay, more consistant with the transactional function of language.

Poetic Function of Language (essay bordering on the formal)



WRITING DECISIONS

Essay Final Copy

Overall School Mark - 74
Overall MEQ Mark - 67

6.3 Limiting Writing to the Expressive Function of Language

The use of the diary or journal form was so often grounded in the expressive function of language that it was almost impossible to find any "poetic" insights. This student was able to succeed in composing several journal entries that could be seen as intended for an audience beyond the self, but, for many, this was not the case:

"Secrets" (excerpt) *Journal Entries*

May 16/84

In my last entry I started to talk about an accident that had happened earlier.

Mrs. Harrison who lives in room 326 started to hemorrhage and had to be rushed to the nearest hospital. The caretakers told us that they did not know anything was wrong with her and that it was our fault for not reporting her strange behavior. I know better than that they knew there was something wrong with Mrs. Harrison. She always complained of abdominal pains. But the caretakers told her it was all in her mind.

They don't care about us, they only want the money.

I know their secrets.

May 18/84

Today we were gathered into the recreation room to be told that Mrs. Harrison had passed away early in the morning.

The administrators told us she put up a good fight. I'm sure she did and if she had gotten out of it alive she would have told her family to sue the hosts off of this place.

6.4 Failing to Meet Task and Organizational Demands

This next sample (transactional) became a failure since form (formal essay), task and organizational requirements were not met. The author provides more of a tangential venting against society and fails to bring closure to any points raised.

Essay #1 *Final draft*

In the story "Mice and Men" Lennie and George, two ranch hands at a farm were alienated by everyone else, and in order to become part of them George had to kill Lennie, which he did regretfully. I think that it was extremely dull witted of them to alienate Lennie just because he was retarded. It is also mean of them to make fun of Lennie or to want George to kill him just because he couldn't correspond to do something and failed, to result him and kill him was wrong, extremely wrong. In our society so far gone that it thinks that killing a man just because he's retarded or can't do anything anymore is right? Let me ask you: If your friend, mother or another relative was retarded or couldn't do anything anymore, would you kill her/him? No I think not, so why kill Lennie? I'll tell you why it's because they were all prejudiced against Lennie and didn't want to have to put up with him anymore, because he was stupid and they thought that "Who wants to hang around a retard". Right? Wrong lots of people like Lennie are slow minded or retarded but that doesn't mean that them different, their still humanes just like the rest of us and deserve to be treated as such.

Take the 1700-1800's for example back then they thought that if you acted retarded or different it meant that the devil was in them and they were courageously burned at the stake.

In "Alone and out in Toronto" the people that are being alienated are the bums of Toronto. I think that most people don't even think of them as real people just because they have no money. I know a guy who would walk 20 miles out of his way to avoid meeting a bum somewhere. The bums everywhere are being alienated and treated like crap just because their "Down on their luck". It's not right we should be trying to help them as much as possible instead of alienating them all the time. That's a great fact sparks "Our Society" it means nothing unless all people everywhere come together, were not going to have much of a society left.

So I think that it's time we get off our lazy fat butts and start helping the homeless instead of just pushing them aside all the time just because it's inconvenient for us to do so. It's time that we make a conscious decision to help the homeless more than we are now, before it's too late.

7. CRITERION FOUR

"The student's work shows an awareness and an application of language choices which are consistent with, and appropriate to, the purpose and audience of the writing."

7.1 Demonstrating Facility With A Richness of Language

Language choices were made to engage the reader.

> *The biting wind whistled through Andrew's ears and made his hair stand on end. He shivered compulsively, shifting his feet to ensure that he didn't suddenly pitch off the edge. He had to be ready. The window behind him was still wide open, but no one came. Of course, he thought bitterly, that was the way it had always been, and that was the way he liked things. He liked detaching himself, because getting too close could kill a person. He peered down at the twinkling city lights and was reminded of his childhood.*

> *I stand alone. Listening to the silence. The bludgeoning silence where once there was so much sound. My name is James Logan. Yet the world knows me better as Fire Eric. I was a hero — a champion. Much has changed since then. Where once I was honored and revered by the general populace, they now fear and shun me.*

> *The wheels of the train clicked in time to the pulse of his mind. Thoughts, thoughts hustling like the city streets to which he was returning. Click, click, as he drew nearer. Click, click away from the homestead and his parents, away from the country.*

Some used language skillfully, with precision.

excerpt

> *compulsive prowls*
> *eyes hidden (safely?)*
> *behind sunglasses*
> *reflections*
> *on tinted windows*
> *Looking out*
>
> *Alone*
> *don't look in*
>
> *The world is a stranger*
> *to the mind*
> *as all appearances go*
> *They can't see what's*
> *inside*
> *They can't touch*
> *but they try*

Others used language to develop their characters

> *Suddenly one of the players hit the ball in his direction. The whole ball came bouncing towards him, stopping a few yards away to his side. One of the soldiers, Paul, came over to get the ball. He only now seemed to notice the little boy. Paul bent over to pick up the ball, and as he stood up, he eyed the little boy thoughtfully. Paul and the little boy looked at each other for just a moment. There was a small period of silence. Suddenly the ball player moved as if to speak. For just a second, the little boy thought that Paul was going to invite him to play, and he started to smile. The only word there was, Paul laughed briefly, and ran back towards his friends. It was a mocking laugh, that seemed to say, "No, YOU can't play with us!" It was a selfish, cruel laugh.*

Many, through language, established their own voice

> *"Lenore, The Old Man That Lack One Of Us Must Become"*
>
> *The man Lenore sits next to is sat over in his armchair, small covered hand-back chair. His wizened beard hairs straggle over the rough cotton of his shirt as his head rises and falls with each labour-ful snore. I cannot help but be repulsed by such an obvious lack of care for appearance and respectability, but this is often the way of women not man. If only Emma was still alive, she might have kept him in clean clothes and sharp razor blades.*
>
> *I did not knock to announce my coming. Am I not privileged enough to enter his inner room sanctum without an appointment or being cornering bells? Lenore refuses to answer even the telephone now, so it is better that I walk up the stairs and enter his rooms, catching him off guard so he can't refuse to see me.*
>
> *"Lenore," I whisper, while timidly shaking the old man's shoulders. His right flutter open, look wildly around the room, then focus in a look more on my face. My cheeks redden slightly under his unrelenting gaze, and I mentally prepare myself for his customary greeting.*
>
> *"Leave the mail on the table," he says gruffly, "and let a busy man get on with his own business."*
>
> *For almost thirty-five years, old man Lenore was the production line manager of a prosperous pulp and paper factory. He hated being interrupted in the middle of an account by any incident, or even by his patient secretary. "Leave the mail on the table and let a busy man get on with his own business," was his statement to those at evening who dared open his door unannounced. I've heard it said that the only person who was a constant exception to this "rule" was his wife Emma, who often brought him a hot lunch or a special dessert. Old man Lenore refuses to change his ways, and consistently uses the same words day after day, even now in his retirement years.*
>
> *I say nothing now, but watch as Lenore slowly gets out of his chair. I can also at least his brittle bones creaking as he carefully manoeuvres himself into a standing position, helped by his silver handled cane. He shuffles over to the elegant mail mirror hanging on the wall. I remember the day Emma and children ordered it for him as a birthday present. Emma always said it got more than he did. After his wife died and his children scattered themselves all over this country, he hung a long, black tarpaulin over the mirror, tucking it into the walls around it.*
>
> *Reminds me of Emma," he commented gruffly while he pinned up the cloth. "She was a pretty woman — just she knew it. If there's one thing I can't abide, it's a vain wife." I remind him that it bothered me for a week, and he never mentioned it again.*
>
> *Lenore rises to straighten his back as he adjusts his tie in front of the mirror. He has it in a precise manner, with a practised touch, while maintaining the fashionably loose knot that years ago graced his neckline. Satisfied with his appearance, he turns around and nods a acknowledges me for the first time today.*
>
> *"So, what do you want?" Many people thought I gained [illegible] his cadre over to the table with a resigned look on his face and slowly sits down. I follow him, and sit down in one three seats in the only comfortable chair in the room. It was a present from the factory, given to him when he reached retirement age. I don't think I've ever seen him sit it.*
>
> *"This won't be long," I said briskly, eager to get the room heated over with and be free of the oppressive darkness in this little room. "Your children want you to make a will. I've agreed to act as mediator should you agree, and look after finding a notary to help draw up preliminary drafts. The notary will make home visits, or you can have them come to your room."*
>
> *"I don't want to make a will. Why should they have any claim on my money, when they don't want any part in my life?" Lenore begins to look angry. I wish I had taken a more sensitive role in this affair. I try to calmly my position.*
>
> *"If you don't have a will, the government will confiscate the estate, which means years of confusion, expensive legal proceedings, and a lot of headaches for everyone. You don't want to put your children and relatives through that, do you?"*
>
> *Old man Lenore mulls over his position, trying to see the advantage, and a more bitter edge to his angry mouth. He gets up and walks back over to his favourite chair.*
>
> *"I'm tired. Leave me alone. They deserve all the trouble I can give them. How many times children only send you a letter whenever they're in debt or wanting something, and I'm sick of it. Now get."*
>
> *I realize this activity will get me no where today, old man Lenore begins to appear stubborn.*
>
> *I might as well leave, since no one's ever talked him out of a decision before. I always want to believe that I could change a life, even make his life easier in some way, but everyone else has always been right.*
>
> *This is the way of Lenore as I know him, clinging to the only persons he can, stubborn and proud now, and solitude and pain later on.*
>
> *I say this, as fate told me. So this, old man Lenore, your fate is with the gods."*

7.2 Offsetting Language Weaknesses With a Strong Sense of Purpose

In this final sample, this student clearly intended to proffer a lesson in human kindness, a purpose that shines through in spite of some evident language difficulties:

Final Product
Part I

Herman a lonely man

Herman is an older man about sixty five years old and he stand about five him and always dressed with a trench coat and stetson hat. Herman used to live in the noisy when he was there, when ever you talk to him he'll tell you all about the lesters he ever see. Herman lived just out side of town (Knowlton) in this little old shack that was all of the road were nobody could see it.

When I used to work in this bar called the Cave, Herman used to come in and have a beer if he could scratch up enough money to buy one. Every time he came in the bar he would say Hello about five or six times right in a row. I don't know why, but I guess he just liked the sound of it. When he was in the bar he would talk to Colin a very large man that used to live in the noisy also, they would fight and argue about who the best lesters were and wouldn't stop until Herman had finished his beer and that usually took a long time.

One day I was Herman walking down the road minding his own business like he always did, when all of a sudden four young kids started to bother him, calling him names like old bum and dirty old man and other names that really made Herman depressed. He tried to catch the little kids but did not have the strength or speed too, so he just turned around and walked away. When he was out of sight I went over to the little kids and started to bother them just like they did too Herman. I guess that was a bad thing to do on my part because they started to cry. I just explained to them that Herman is a really nice guy and they shouldn't bother him just because he's not as lucky as you are. So the four kids said sorry and I asked them to go and say sorry to Herman and not to me, and all four of them took of after him.

Herman walk's everday and every where. I've seen him in mansonville, cowansville, waterloo and sutton, and know telling were else he might of walked too. I guess if I had nothing to do all day I'd probably walk every where too.

Knowlton is a touristic little town especially in the summer, and you won't see Herman around too much, because of all the tourist, they all look at him and point and wonder what he is doing in such a nice rich little town, so Herman just stay's away so he doesn't have to listen to them.

In my opinion I think people should give less fortunate people a chance, like Herman, and not shut them out of society just because there a little different in appearance.

School Mark - 64
MEQ Mark - 63

School Organizations Participating in the 1991 Study of Student Writing and Its Correction

A. Public

	School Board	School
1.	Aylmer	D'Arcy McGee
2.	Baie Comeau	Baie Comeau High School
3.	Baldwin-Cartier	Pierrefonds Comprehensive
		St. Thomas
4.	Bedford	Massey-Vanier
5.	Châteauguay Valley Protestant	Châteauguay Valley Regional
6.	Chomedey-Laval	Laval Catholic
7.	Eastern Québec	Andrew Johnson
		Jimmy Sandy Memorial
		Québec High School
		Queen Elizabeth
		Shawinigan High School
8.	Eastern Townships	Alexander Galt Regional High School
		Richmond Regional High School
9.	Gaspésia	C. E. Pouliot
		Bonaventure
10.	Jonquière	St. Patrick's
11.	Lac Témiscamingue	Ecole Thèberge
12.	Lakeshore	Beaconsfield
		Ecole Secondaire Dorval
		Lindsay Place
		Macdonald
		John Rennie
13.	Laurentian	Laurentian High School
14.	Laurenval	Chomedey High School
		Joliette High School
		Lake of Two Mountains
		Phoenix Program
		Rosemere
15.	Le Gardeur	St. Francis Xavier

	School Board	School
16.	Montreal Catholic	D'Arcy McGee
		Doorways Program
		James Lyng
		John F. Kennedy
		Marymount
		Pearson Comprehensive
		St. Pius X
		Vincent Massey
17.	Peninsule, de la	Mgr Sevigny
18.	Pontiac	John Paul II
		St. Alphonsus
19.	Prot. School Board of Greater Montreal	Argyle Academy
		Derobervai
		Elizabeth House
		Face
		John Grant
		Lachine
		LaSalle
		Mile End
		Mind
		Mont Royal, ecole sec
		Options II
		Outremont
		Riverdale
		Rosemount
		Royal West Academy
		Shadd Academy
		Sir Winston Churchill
		Wagar
		West Hill
		We-tmount
		Van Horne
20.	Quebec Catholic	St. Patrick's
21.	Sault St. Louis	LaSalle Catholic
22.	South Shore Protestant	Centennial
		LeMoyne D'Iberville
		Richelieu Valley
23.	Trois Rivieres	St. Patrick's
24.	Val D'Or	St. Joseph's
25.	Vaudreuil-Soulanges	Vaudreuil Catholic
26.	Western Quebec Protestant	Philemon Wright
		Pontiac High School

B. Private

School
1. Alexander Von Humboldt
2. Bialik
3. Beth Jacobs
4. Bishop's College School
5. ECS
6. Emmanuel Christian School
7. Hebrew Academy
8. Herziliah (Snowdon)
9. Herziliah (St. Laurent)
10. Kells Academy
11. La Villa Ste. Marcelline
12. Lower Canada College
13. Loyola
14. Prep School
15. Sacred Heart
16. Sedbergh
17. St. George's
18. Stanstead College
19. Trafalgar
20. Weston
21. Yeshiva Merkaz Torah

CORRECTOR'S RECORD SHEET

Code: _____

Corrector: _____

MEQ MARK

PART I _____ /50

PART II _____ /50

TOTAL _____ /100

YOUR RESPONSE TO THIS PAPER

1. Representative of its category?

   YES ( ) NO ( ) Why not? _____

2. The criteria, Pt. I

   Strongest _____

   Weakest _____

   Exceptional _____

3. The criteria, Pt. II

   Strongest _____

   Weakest _____

   Exceptional _____

4. Noteworthy Features (to be used in report)

THE CRITERIA: POETIC WRITING

We are all storytellers, and our lives are fictions we have made

(Rouse, 1978)

CRITERIA	DESCRIPTIONS FOR THREE MARK RANGES
1. **The student's work shows an awareness and an application of the following strategies: rehearsing, responding, revision and editing.**	**PASS (60 - 64)** a) The student's submitted work shows an **attempt has been made to employ some** of these strategies where it is appropriate to do so. b) Different activities associated with these strategies have been tried, such as jotting, underlining, note-making, questioning, collaborating, rereading, proofreading, etc. **AVERAGE (65 - 80)** a) The student's submitted work shows **use of these strategies.** b) Different activities have been tried, and their use in several instances shows a **developmental link** with the ideas presented. **SUPERIOR (81 +)** a) The student's submitted work shows an **effective use** of these strategies. b) Different activities have been tried, and their use in most instances shows **purpose and results in a superior final product.**
2. **The student's work shows an awareness of poetic qualities and/or an application of ideas presented in the materials; the student's work also reveals an individual viewpoint.**	**PASS (60 - 64)** a) The student's submitted work reveals a **basic link** to an idea in the material of the Resource Booklet. b) The student's submitted work presents a **simple idea/impression.** c) The student's submitted work reveals **some personal engagement or sincerity.** **AVERAGE (65 - 80)** a) The student's submitted work reveals **an understanding** of ideas in the material of the Resource Booklet. b) The student's submitted work conveys an idea/impression that is **well developed and sustained.** c) The student's submitted work reveals **personal engagement and some originality.** **SUPERIOR (81 +)** a) The student's submitted work reveals **an understanding** of ideas in the material of the Resource Booklet. b) The student's submitted work conveys an idea/impression that is **complex, highly developed and sustained consistently.** c) The student's submitted work reveals **personal engagement, originality and sophistication.**

CRITERIA	DESCRIPTIONS FOR THREE MARK RANGES
3. **The student's work shows an awareness and an application of the requirements of form, task demands and organization in writing.**	PASS (60 - 64) a) The student's submitted work shows **some evidence** of knowledge of attributes of chosen form. b) The student's submitted work meets **the requirements of the assignment** as given. c) The student's submitted work shows **discernible organization.** AVERAGE (65 - 80) a) The student's submitted work shows an **awareness** of the attributes of the chosen form, and their appropriateness for purpose and audience. b) The student's submitted work meets **the requirements of the assignment** as given. c) The organization is **discernible throughout.** SUPERIOR (81 +) a) The student's submitted work shows **effective, original or experimental uses of form** intended to engage the audience. b) The student's submitted work meets **the requirements of the assignment** as given. c) The organization is **clear and purposeful.**
4. **The student's work shows an awareness and an application of language choices which are consistent with, and appropriate to, the purpose and audience of the writing.**	PASS (60 - 64) a) Vocabulary, syntax, punctuation and spelling are **generally correct.** b) Language choices are **appropriate** to the purpose. AVERAGE (65 - 80) a) Vocabulary, syntax, punctuation and spelling are **correct and appropriate.** b) Language choices are **appropriate** to purpose and **engage** the reader. SUPERIOR (81 +) a) Vocabulary, syntax, punctuation and spelling are **correct, rich, varied and differentiated.** b) Language choices are **original, engaging and in harmony with purpose and audience.**

THE CRITERIA: TRANSACTIONAL WRITING

> even though there are many good ways to think and write, it seems clear that excellence must involve finding *some* way to be both abundantly inventive yet toughmindedly critical.
>
> (Elbow, 1987)

CRITERIA	DESCRIPTIONS FOR THREE MARK RANGES
1. **The student's work shows an awareness and an application of the following strategies: rehearsing, responding, revision and editing.**	**PASS (60 - 64)** a) The student's submitted work shows an **attempt has been made to employ some** of these strategies where it is appropriate to do so. b) Different activities associated with these strategies have been tried, such as jotting, underlining, note-making, questioning, collaborating, re-reading, proofreading, etc. **AVERAGE (65 - 80)** a) The student's submitted work shows **use of these strategies.** b) Different activities have been tried, and their use in several instances shows a **developmental** link with the ideas presented. **SUPERIOR (81 +)** a) The student's submitted work shows an **effective use** of these strategies. b) Different activities have been tried, their use in most instances **shows purpose** and **results in a superior final product.**
2. **The student's work shows an awareness and an application of ideas presented in the examination materials; the student's work also shows an understanding of viewpoint.**	**PASS (60 - 64)** a) The student's submitted work reveals a **basic grasp** of ideas found in the Resource Booklet and texts studied during the year. b) The ideas are **connected and analyzed at a basic level**, and **supported** with references. **AVERAGE (65 - 80)** a) The student's submitted work reveals **a good understanding** of ideas found in the Resource Booklet and texts studied during the year. b) The ideas are **interrelated and analyzed with appropriate references.** **SUPERIOR (81 +)** a) The student's submitted work reveals **depth of understanding** emerging from reflection upon and expansion of ideas found in the Resource Booklet and texts studied during the year. b) The ideas are **interrelated, synthesized and well substantiated.** c) The student's submitted work reveals **originality and sophistication.**

CRITERIA	DESCRIPTIONS FOR THREE MARK RANGES
3. **The student's work shows an awareness and an application of the requirements of form, task demands and organization in writing.**	PASS (60 - 64) a) The student's submitted work shows **some evidence** of the attributes of the chosen form. b) The student's submitted work meets **the requirements of the assignment** as given (length, number of references, etc.). c) The student's submitted work shows a **somewhat discernible** organization. AVERAGE (65 - 80) a) The student's submitted work shows an **awareness** of the attributes of the chosen form, and their appropriateness for purpose and audience. b) The student's submitted work meets **the requirements of the assignment** as given (length, number of references, etc.). c) The student's submitted work shows a **clearly discernible** organization. SUPERIOR (81 +) a) The student's submitted work shows **sophisticated use and control** of form appropriate to purpose and audience. b) The student's submitted work meets **the requirements of the assignment** as given (length, number of references, etc.). c) The student's submitted work shows a **logical and consistent** organization.
4. **The student's work shows an awareness and an application of language choices which are consistent with, and appropriate to, the purpose and audience of the writing.**	PASS (60 - 64) a) Vocabulary, syntax, punctuation and spelling are **generally correct.** b) Language choices are **appropriate** to the purpose. AVERAGE (65 - 80) a) Vocabulary, syntax, punctuation and spelling are **correct and appropriate.** b) Language choices are **appropriate** to purpose and **convey the writer's position.** SUPERIOR (81 +) a) Vocabulary, syntax, punctuation and spelling are **correct, rich, varied and differentiated.** b) Language is used with **sophistication, dexterity and sensitivity.**

Form A
* Two photocopies per student

CORRECTING GUIDE, PART I
(POETIC WRITING)

Student's Name: _____

Marker: _____

CRITERIA		INDICATORS (Please review descriptions for each criterion, pages 7-9.)	SCALE			
			FAIL	PASS (60-64)	AVERAGE (65-80)	SUPERIOR (81 +)
1. STRATEGIES	P	attempts made				
	A	uses				
	S	uses effectively				
2. IDEAS / POETIC QUALITIES	P	basic link; some engagement				
	A	understanding; development; personal engagement				
	S	understanding; sustained development; originality and sophistication				
3. FORM/ ORGANIZATION/ TASK	P	meets requirements; somewhat discernible organization; some knowledge of form				
	A	meets requirements; clearly discernible organization; knowledge of form				
	S	meets requirements; logical, consistent organization; original/sophisticated use of form				
4. LANGUAGE	P	generally correct; appropriate				
	A	correct and appropriate; engaging				
	S	correct, rich, varied, original; engaging; harmony with purpose and audience				

Each criterion carries equal weight.

TOTAL: /100 ÷ 2 = /50

Form B
* Two photocopies per student

CORRECTING GUIDE, PART II (TRANSACTIONAL WRITING)

Student's Name: _____

Marker: _____

CRITERIA		INDICATORS (Please review descriptions for each criterion, pages 11-13.)	SCALE			
			FAIL	PASS (60-64)	AVERAGE (65-80)	SUPERIOR (81 +)
1. STRATEGIES	P	attempts made				
	A	uses				
	S	uses effectively				
2. IDEAS/CONTENT	P	basic grasp; connected, analyzed; supported				
	A	good understanding; interrelated and analyzed; appropriate references				
	S	depth of understanding; interrelated, synthesized and substantiated; original/sophisticated				
3. FORM/ ORGANIZATION/ TASK	P	meets requirements; somewhat discernible organization; some knowledge of form				
	A	meets requirements; clearly discernible organization; awareness of form				
	S	meets requirements; logical, consistent organization; control of form re audience, purpose				
4. LANGUAGE	P	generally correct; appropriate				
	A	correct; appropriate; conveys writer's views				
	S	correct, rich, varied, differentiated; sophisticated, sensitive				

Each criterion carries equal weight.

TOTAL: /100 ÷ 2 = /50

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Teacher involvement is the hallmark descriptor of this project. They made it work.

Bev Steele,
Project Coordinator.